MEN'S FOLIO
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SEPT 2020

THE TRANSITION ISSUE

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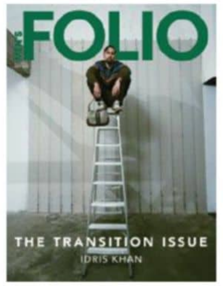

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Artiste Idris Khan

Outfit & Bag Gucci

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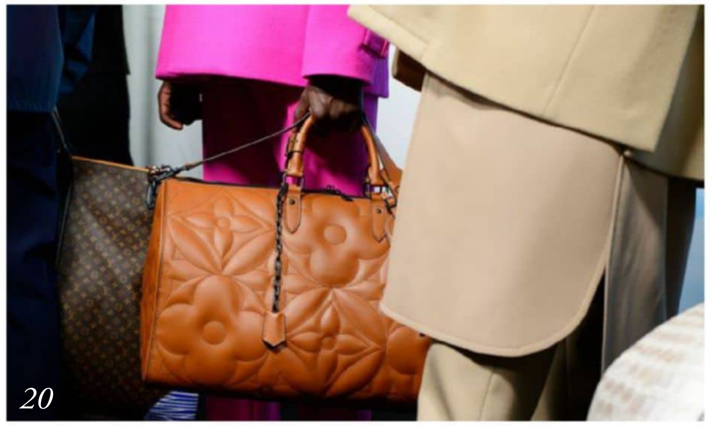
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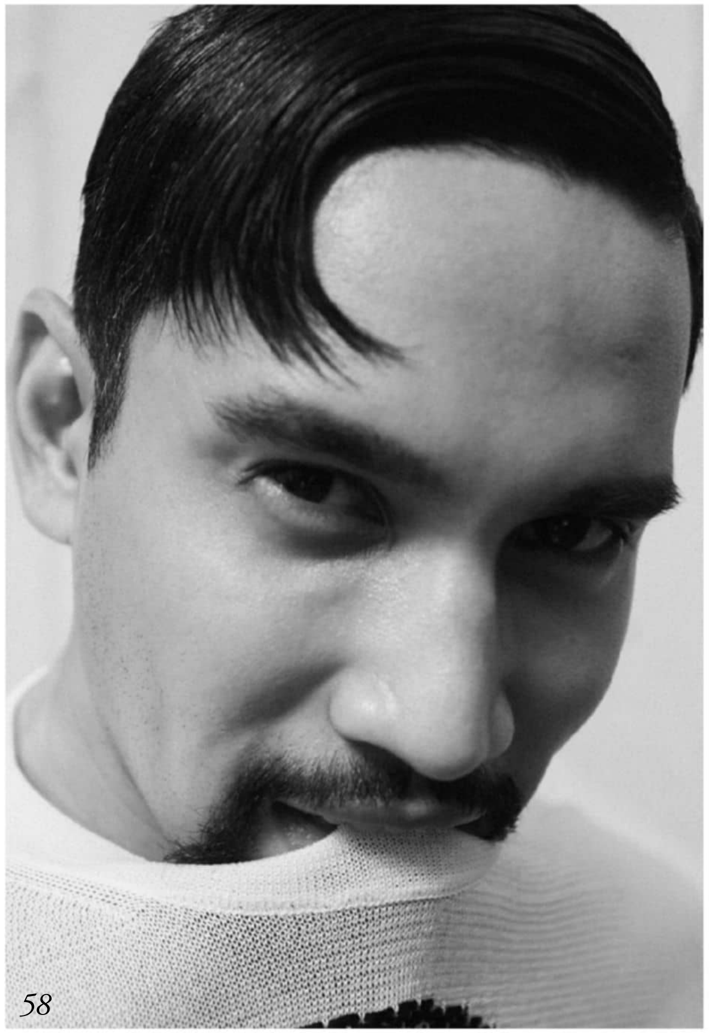

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max bill
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MEN'S FOLIO MALAYSIA

mensfoliomalaysia www.mens-folio.com.my @mensfoliomy

Editorial
Group Editor
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Senior Writer
Nawaf Rahman

Editorial Assistant
Syazil Abd Rahim

Digital Director
Calvin Chong

Digital Writer
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Editorial (Singapore)
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Contributors
Aaron Williams, Adrian Han, Alexis Chapparo, Brent Chua, Cat Yong, Chad Tucker, Chee Wei, Chintoo, Daniel F, Elvis Maynard, Garrie Sim, Hitesh Bisht, Issac, Jaya Khadir, Jungle Lin, Kento Utsubo, Khir Khalid, Max Brown, Misc. Management, Muse Management, NEXT, Payton Holbrook, Priscelia Wong, Topboi Citizen

MEN'S FOLIO MALAYSIA is a publication of
HEART MEDIA SDN BHD
C10 2nd Floor Mail Box 334, Fahrenheit 88
179 Jalan Bukit Bintang, 55100 Kuala Lumpur Malaysia
Tel (603) 2148 9923
info@heart-media.com www.heart-media.com

Singapore Edition
HEART MEDIA GROUP
178 Clemenceau Ave, 3F
Haw Par Glass Tower Singapore 239926
Tel (65) 6733 9931 Fax (65) 6733 5661

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Word to the wise: there will be an unavoidable surge of creativity while the contrarians and anti-heroes get the spotlight during a time of rapid change, not unlike right now. The novelty of the non-conformists – those who dare to stand up against established orders and those who thrive in face of uncertainty – does not escape someone who has been paying attention.

We've put together this September issue of Men's Folio to celebrate those so-called *rebels* who have diversity of thinking, perspectives and ways of working. The team is extremely pleased with what we have curated, and this issue is one of the pinnacles of my career since taking the helm of the publication. From our autumn/winter fashion and grooming trend report (p040 and p112) to interviews with the next generation of fashion and accessories designers (p066), we hope to provoke stimulating discussions on what's next on the fashion and lifestyle landscape.

The team was tasked to deliberate big, bold ideas and presenting more engaging storytelling approaches. So much has changed on how we live and view life as we adapt to the new normal. Themed "Transition", we spent weeks asking, "How much of every industry will COVID-19 change – permanently?" More often than not we concluded that no, we don't know.

Model-turned-actor Idris Khan graces our cover this month. Although Idris didn't make the transition quite so smoothly, he was well aware that hard work is the key to success. "To be honest, my first acting experience was a complete disaster!" he said. "I felt lost on set and nervous as hell in front of the camera. You know that feeling of being forced to give a speech to a large crowd – unprepared? I knew having passion alone wasn't enough. I started watching tons of movies and read a lot of books on acting to improve my skills and knowledge… as time went by, I got better at it." Find his story on p058.

Enjoy the issue – and stay safe!

John

John Ng
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Photos Gucci

THE INNER CHILD

If there's only one designer who can claim to have shaken up menswear in recent times, it's highly possible that he'll be Alessandro Michele. Challenging traditional ideas of masculinity, the Gucci Autumn/Winter 2020 collection returns to childhood when gender code is a non-issue.

By John Ng

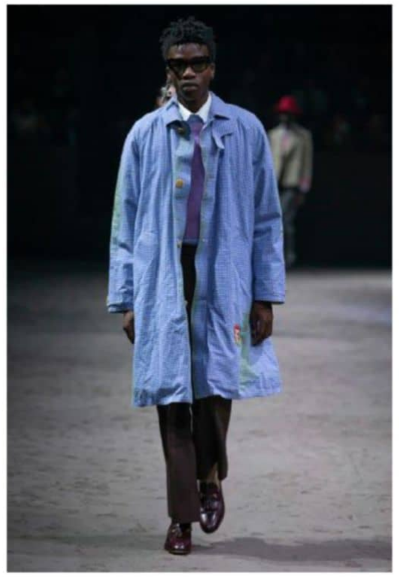
The innocent childlike scribble, "You are invited to my fifth birthday rave, Ale" on the French vintage postcard-style invitation serves to refresh the memory of every guest that this year was Alessandro Michele's fifth anniversary as the creative director of the Italian house, while ever so discreetly announcing that the Gucci Autumn/Winter 2020 show is going to be a celebration to remember.

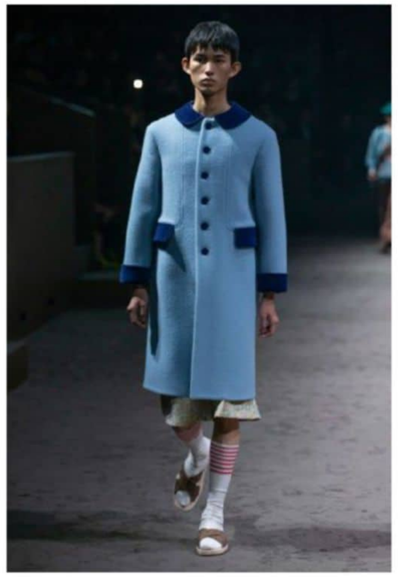
With celebrity guests such as Anderson Paak, Tyler the Creator, Kelvin Harrison Jr, Jared Leto, Mark Ronson, Phoebe Collings-James, South Korean singer Kai and Japanese rock star Miyavi filling up the front row, a giant Foucault pendulum swings back and forth at the centre of the show space at the Palazzo Delle Scintille, which at the same time, marks a distinct line in the sand beneath it. Once the models hit the runway, the pendulum seemingly starts moving in random angles, depicting French philosopher Léon Foucault's outline of a non-linear of time much like Michele's perception of fashion.

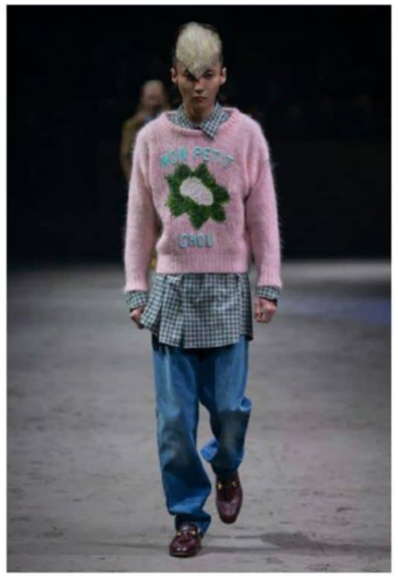
Instead of being nostalgia, Michele wants us to reminisce on an interesting period of time in everyone's life as we reflect on the established norms of masculinity through a collection inspired by childhood, when there's absolutely zero constraint on the dressing up front. "Childhood is a free time, there are fewer labels [and] you can be yourself. When you grow up you are told 'you can't do that [because] you're a boy and you're going to primary school,'" he was once quoted saying.

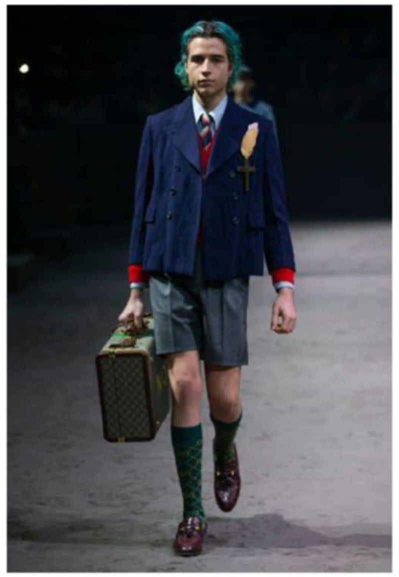
What Michele does isn't a stark contrast from what his past collections have been reverberating though. Since his debut show, he has been tabling the cloud of connotations surrounding the preconceived notions on inclusiveness. The first collection was soft yet powerful with a gender-fluid message – and the conversation continues in this collection conveying through pieces from preadolescence.

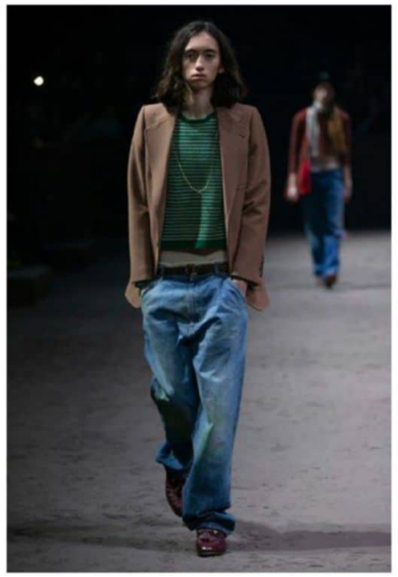
"In a patriarchal society, masculine gender identity is often moulded by violently toxic stereotypes. A dominant, winning, oppressive masculinity model is imposed on babies at birth. Attitudes, languages and actions end up progressively conforming to a macho virility ideal that removes vulnerability and dependence. Any possible reference to femininity is aggressively banned, as it is considered a threat against the complete affirmation of a masculine prototype that allows no divergencies," the show notes state.











“There is nothing natural in this drift. The model is socially and culturally built to reject anything that doesn’t comply with it. And this has very serious implications. Toxic masculinity, in fact, nourishes abuse, violence and sexism. And not only that. It condemns men themselves to conform to an imposed phallocratic virility in order to be socially accepted. In other words, toxic masculinity produces oppressors and victims at the same time.”

The collection includes a prim powder blue suit with knickerbockers, black leather school shoes and square metal bags and GG-patterned knee-high socks, as well as a baby blue gingham coat, a knitted sweater with the mantra “Mon petit chou” and a couple of low-slung jeans. There are also oversized knits, a striking-looking leopard-print coat, metallic flares and grungy ’90s denim as well as a couple pair of jeans appearing soiled by the unmistakable green bruising of grass stains: a perennial laundry-day challenge for parents of boy, not forgetting a few shrunken sweater vests. The silent killer has got be the blue velvet blazer, especially so when it is finished off with a hard-to-miss earring.

Other highlights comprise of bags with the word “fake” one the one side and “not” on the other, and T-shirts with the slogan “impotent/impatient” and “thank/think”. The tidy pair of Ultrapace R sneaker gets a makeover with a performance-inspired look, featuring a more modern tech composition – the type you can envisage making its mark on mainstream in the vein of the Rhyton. What about accessories? There’s everything from bolero hats to animal pins to diamond chandelier necklaces to sparkly gems.

For the Gucci Autumn/Winter 2020/2021 collection, it isn’t Michele’s intention to coerce us into revising and reconsidering our old, learned conception of masculinity. Instead, he is offering alternative interpretations about being a man in a world that is diverse and brimming with different elements because no matter how open-minded and socially conscious we think we are, it is our responsibility not to allow stereotype and prejudice influence our discernment process. “It’s not about suggesting a new normative model, rather to release who was constrained. Breaking a symbolic order, which is nowadays useless. Nourishing a space of possibility where masculine can shake its toxicity off, to freely regain what was taken away. And, in doing this, turning back time, learning to unlearn,” the notes end. And in this case, we reckon Michele appears to have successfully communicated his point of view through an array of gender-refuting garments. ■

Miyavi

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Jared Leto, Arthur Jafa, & Marco Bizzarri

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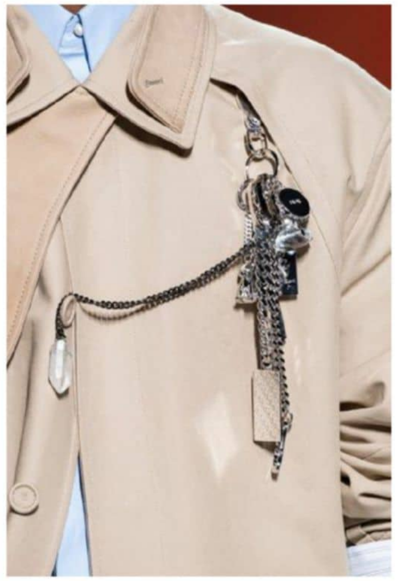
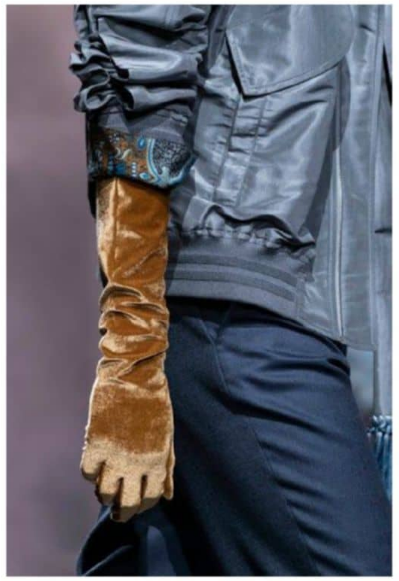
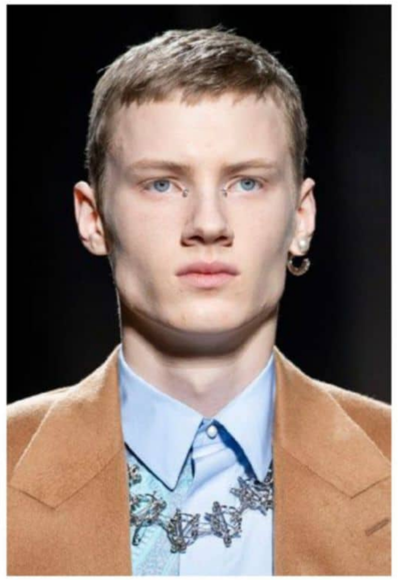






FASCINATE THE UNIVERSE

Kim Jones draws inspiration from the world of Judy Blame for the Dior's Men's Autumn/Winter 2020 collection.

By John Ng

Photos Dior, Trust Judy Blame

When you have the first page of Dior's Men's Autumn/Winter 2020 collection show notes reading: "This show is dedicated to the memory of Judy Blame, a close friend and pioneer in the world of fashion, whose love of couture was an inspiration to us all." – you cannot help but feel the wave of urge of wanting to know about the multifaceted talents of Blame growing higher and wilder within you.

A well-established fixture of the early Eighties London club scene, the late British stylist, accessories designer and punk iconoclast was known for his prowess in transcending mundane objects to open the gate to the artistic world. Blame was one of the founding members of The House of Beauty and Culture in Dalston, a unique effervescent gathering place for talented creatives such as Christopher Nemeth, Mark Lebon and Dave Baby. In his later years, Blame collaborated with designers like Rei Kawakubo, Gareth Pugh, Marc Jacobs, and yes, Kim Jones.

The Blame vibe can be felt through and through from the Dior's Men's Autumn/Winter 2020 collection. "Judy was brave, actually really ahead of his time," said Jones of Blame during an interview. "I like the fact he supported a lot of different people in a way, something I like doing. He's the kind of person I see as my Margiela or Helmut Lang – you know, he got it. When you think about his work, he was very cultured, it wasn't just fashion, it was music. All these different covers and albums, the way the bands looked, he was behind that. He styled All Saints even though Mel said he slept on the sofa most of the time, but being a troublemaker... We love that." Thus, naturally, Blame's "Make something. Wear it. Cause trouble" mantra was evident at the show – soundtracked by Fleetwood Mac's Big Love – with references to British subcultures such as Teds, Blitz club-era elements, as well as Blame's own Buffalo style in the form of berets created by milliner Stephen Jones at Dior.

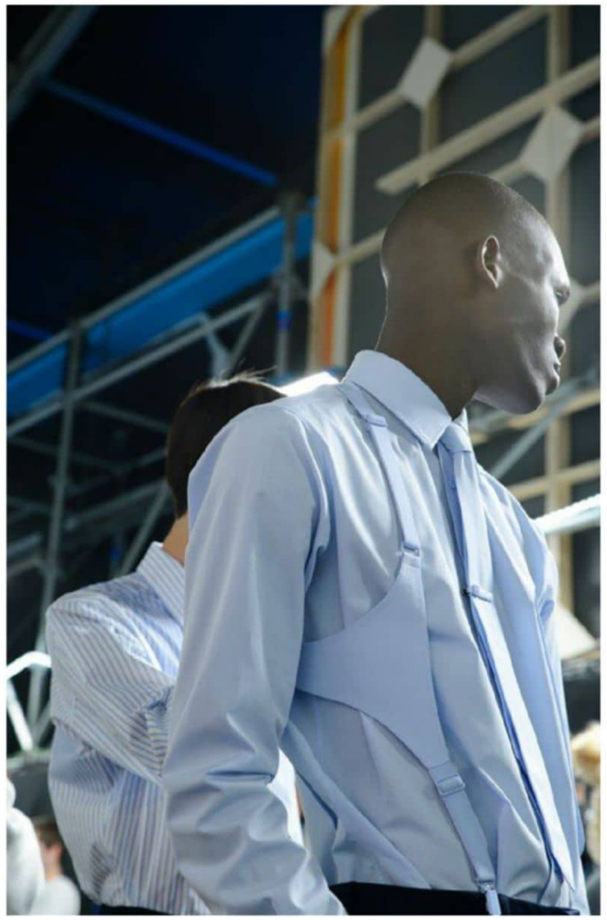
Enriched in shades of grey and blue, the collection features silk, embroideries, and the arabesque motifs and paisley patterns. Details, cuts and engineered zips that enhance the construction of the clothes, shoes and accessories, Christian Dior's fascination for architecture resonates loudly and boldly in the pieces. The Dior logos are pierced with an image of a safety pin, a nod to Blame's DIY-inspired roots. By injecting a dramatic emotion to the range, every look is finished off with opera gloves and buttons covered in fabric, together with riveting plays on volumes, and fickle yet focused volumes, pleats, and drapes that reference to couture tailoring techniques. The Toile de Jouy motif receives a Blame twist with a pair of graphic intarsia knit sweaters called "Toile de Judy", designed alongside Trust Judy Blame, a foundation established in Blame's honour – and draws on the artist's revolutionary work.

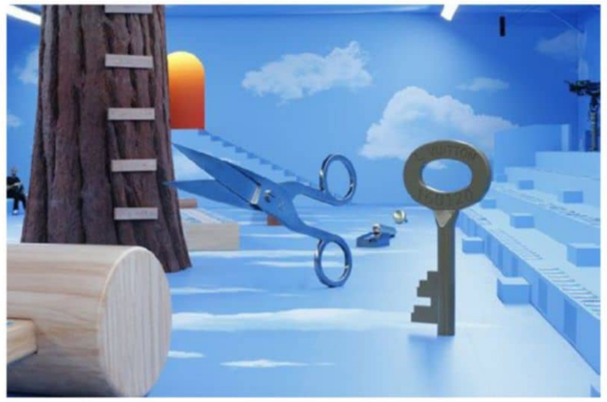
Footwear maintain their classic appeal, a distinct characteristic of Dior's heritage on leather craftmanship. The Saddle is reconfigured with fluid structures as a soft Saddle, calling to mind briefcases and camera bags. Crafted in calfskin, it's available in subdued palette of black, camel-vicuna and navy blue, embellished with finely-beaded embroidery. Last but not least, jewellery, designed by Dior Men's jewellery designer Yoon Ahn, features an array of chains and charms that hang on coat lapels that connects to punk style of Blame. This eloquent conversation between Dior and Blame demonstrates just what Jones is capable of when he is at his very best. ■

FREEDOM OF THOUGHT

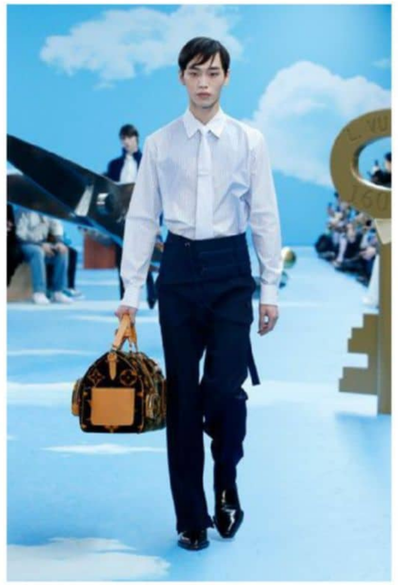
For his fourth show for Louis Vuitton Men, Virgil Abloh decidedly reshaped and reimagined tailored silhouettes that is also in in the realm of the street.

By John Ng





Photos Louis Vuitton



The significancy underlying the Louis Vuitton Autumn/Winter 2020 Men's show was twofold: first, the fashion "evolution" after Virgil Abloh, man of the moment considered as one of the driving forces behind streetwear, proclaimed the death of the trend; and second, the secret recipe of the artistic director of menswear at the Maison to keep raising the bar when it comes to presentations, with the most recent standard set by his highly touted Spring/Summer 2020 show celebrated nostalgic boyhood bliss with flowers and kite-flying.

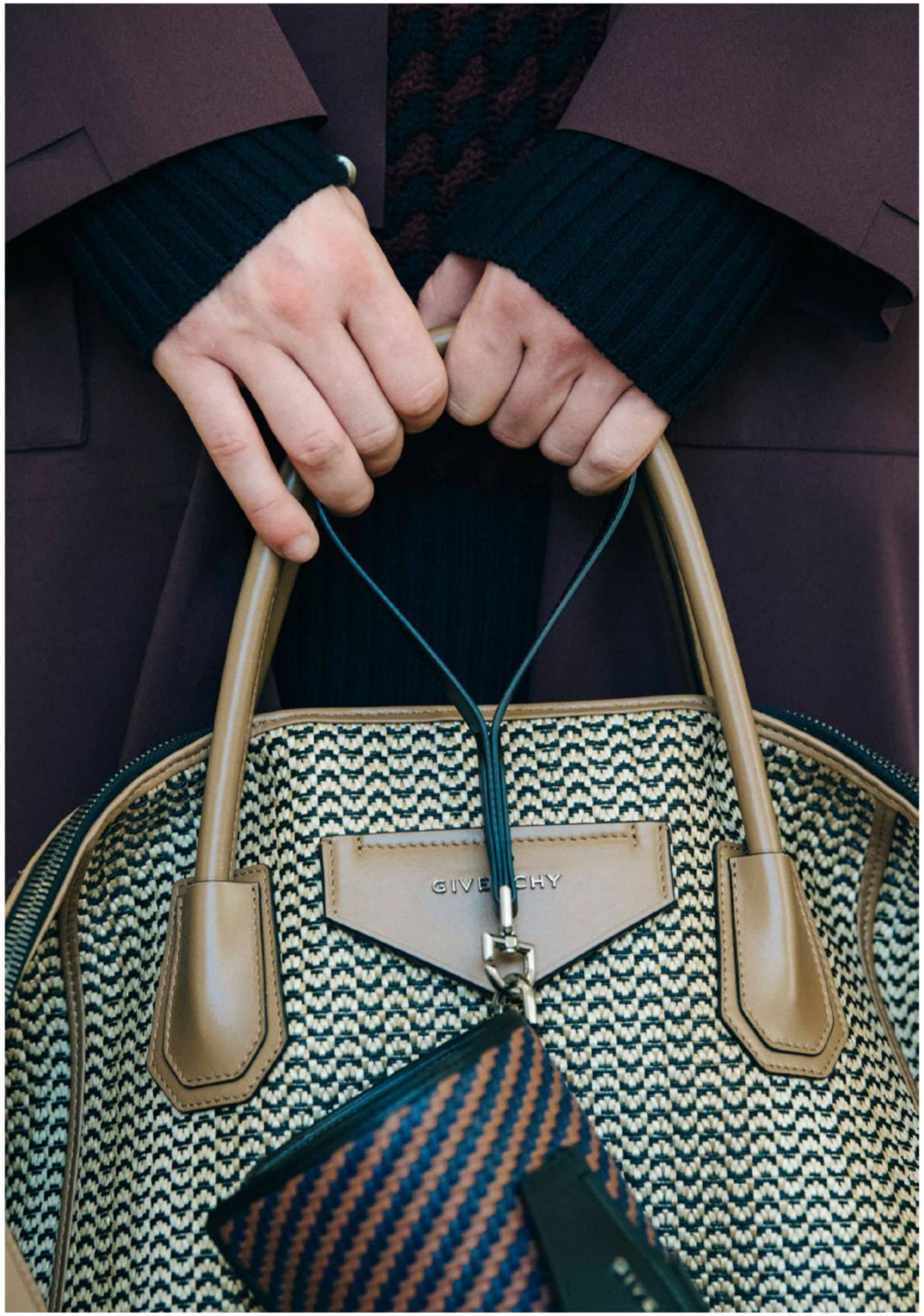
Themed "Heaven on Earth", Louis Vuitton teamed up with PLAYLAB INC. to curate an extravagant stage design adorned with clouds and larger-than-life tools of trade sculptures such as scissors, thread-and-needle, pencil and paintbrush. As expected, there was no shortage of celebrities in attendance, including Diplo, Bella Hadid, Alexandre Arnault, Migos, J Balvin and Takashi Murakami, among others.

"Employing his evolving premise of boyhood at Louis Vuitton, Virgil Abloh investigates the lifelong relationship formed by adolescent and young men with shirting and suiting. It is material and figurative exercise in freedom, presented within the familiar constructions of tailoring," states in the press notes. "Surrealism is the instinctive act of making the ordinary extraordinary. The abstraction of the familiar expands our routine horizons and makes us see the world through unfazed eyes... Gazing at the world through the optics of a child – of an adolescent or a young man – is tantamount to first impressions, to the purity of mind and the refreshing optimism of naivety."

The spotlight is on suits this season. The sleek silhouettes offer a balanced dose of streetwear and luxe with various suiting options featuring a gold pin in place of a suit jacket top button worn with a variety of pants and pointed-toe dress shoes, and occasionally, with leather goods that have been distorted into new shapes. Deconstructed and reconstructed, the details are immaculate: shirts and jackets incorporated with ruffles, cut-out design that pieces together like a puzzle and dreamy cloud prints, along with a suit jacket and tie attached to a coat. The fur and leather outwear are aplenty with some also boast frills and some emblazoned with cloud-and-sky imagery which carries over to the sunglasses and face accessories. In terms of tones, it is dominated by autumn and winter season colour palettes of neutral greys and blacks with fun pops of blues and pinks.

"We easily could've kept going down the road of saying, 'We're the young generation, let's show these houses how to modernise,'" he said in an interview. "But we're also a generation who look up to the greats. You know, older editors and designers say things like to us like, 'Oh, back in the day, you should have seen this show…' Well, okay, but we're in the office now, too. So how do we do anything as important as the greats? For me it's about taking social analysis of our generation, and putting it on a runway."

Simply put, the bottom line – from the pairing of trainers with slim-cut ensembles to layering a leather bomber over a suit – is that Abloh was neither advocating nor asserting whole different ways of dressing, but quite the contrary, he was suggesting how else wardrobes could be interpreted. ■



Photos Givenchy

CROSS CULTURE

Clare Waight Keller focuses on the capability of juxtaposing self-expression for Givenchy's Autumn/Winter 2020 Menswear collection.
By John Ng

As Clare Waight Keller once said, Givenchy has been serving up "dark, mysterious, romantic" collections which interpret well for the elegant sophistication womenswear, but it's no easy feat when it comes to menswear that has been leaning towards a more street aesthetic of late. Since launching her menswear, the designer, who designed both mens and womenswear for the Parisian house, has been stretching it in every progressive direction possible so to give the increasingly malleable menswear – from formalwear to sportswear – its own platform.

After catching the Les Arts Décoratif's exhibition on Maharaja of Indore – a dandy of the decadent in the 1930s – Waight Keller was very much taken by his incredible courage to drift from cities to cities and embrace Modernism and features of the West to the point that the artistic director got influenced by the idea of fearlessly exploring the intermingling design elements that were once considered *unnatural*. Looking at pictures of the Maharaja in white cape draped in precious stones and metals with slicked-back hair, it becomes clear why he and the premise of his privileged nomadic lifestyle would make him a muse for Givenchy's Autumn/Winter 2020 Menswear collection.

This season, the key words are: "contemporary" and "perversity". Casual shirts and gilets get a formalwear treatment while pieces like oversized sweaters, loose trousers and zipped cummerbunds break classic norms on proportion. Hardware accessories such as brooches, kilt pins, and fob chains spinning with charms are added to the otherwise traditional-looking double-breasted blazers and nipped coats which are intricately tailored – and sometimes cinched at the waist. Glossy leather jackets and coats, cowboy hats and steel toe boots, patchwork-covered knitwear, and silver bejewelled embroidery on eveningwear inject a palpable sense of toughness to the range. The bag? It's the extra-large Antigona Soft carry-all in either polished calfskin with woven toile or rich shearling panels.

From this sculpted and sharply tailored collection, Waight Keller establishes the next phase of streetwear for young, fashionable men. ■

USE THE EXISTING

From fabrics to garments, Alessandro Sartori elevates tailoring in the Ermenegildo Zegna XXX Autumn/Winter 2020 collection as one multi-dimensional, progressive whole.

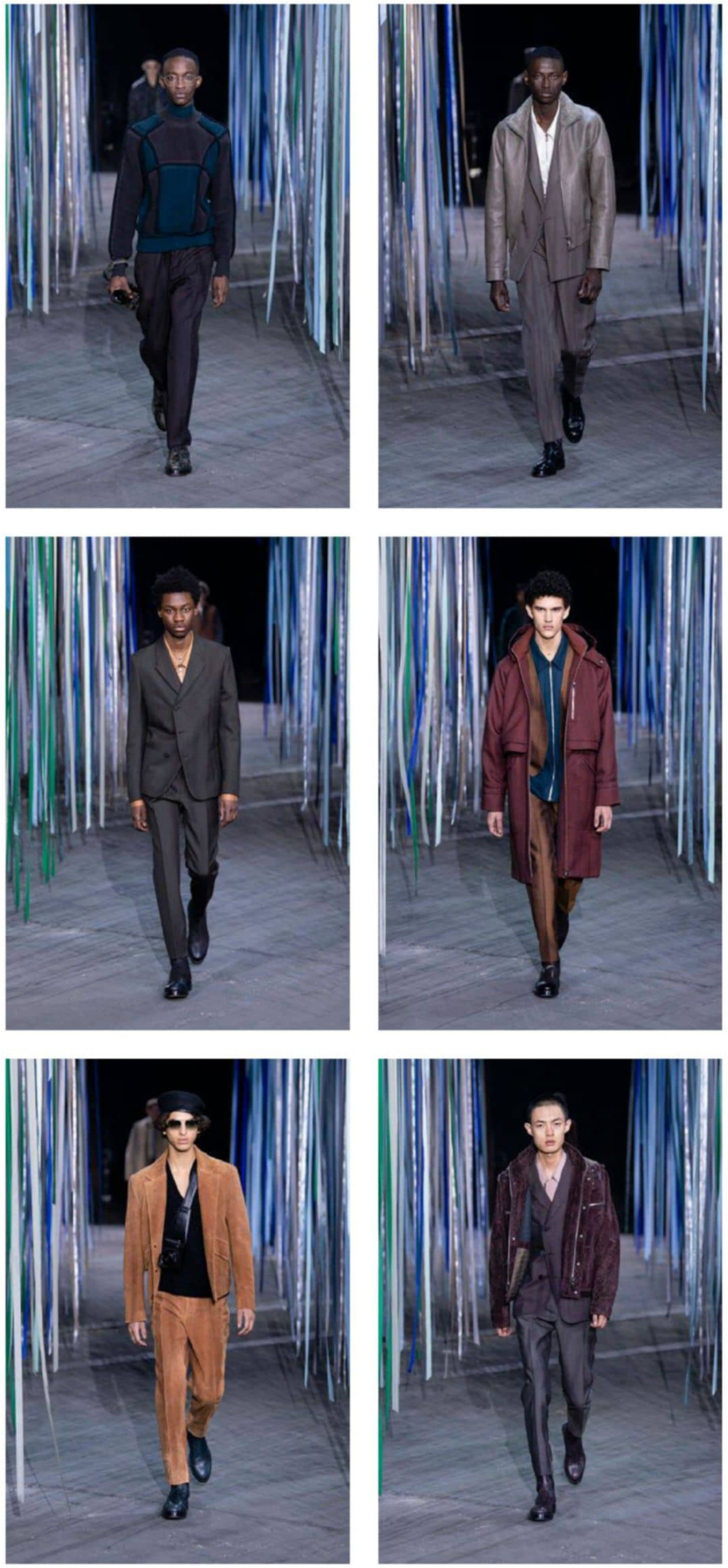
By John Ng

The #UseTheExisting philosophy of sustainable craftsmanship in order to lower carbon footprint sets the tone for Alessandro Sartori's Ermenegildo Zegna XXX Autumn/Winter 2020 collection. Hosted with Anne Patterson inside a former Milanese foundry, the vision of fashioning recycled materials into art was extended to the show space, featuring the American multi-media artist's huge suspended cube installation made of ribbons derived from Zegna fabric scraps.

This season, Zegna's sartorial know-how takes on new, hybrid forms. The collection features three-button suits with slightly squared one-breast-and-a-half jackets and tapered trousers are worn with puffy blousons; zip-up overshirts with a low neckline; tailored waistcoat worn with or without the suit; wraparound belt blazers; voluminous coats with deep back folds; parka-inspired coats; and shirts that can be turned into short-sleeved blousons. Given that the goal is to cater to a cross-generation of modern men, it's integrated with fabrics that blend natural with synthetic fibres capable to be moulded into creative and innovative silhouettes.

Accessories including polished boots and derbies, oversized belt bags and soft bags are joined by the new Insta-Pack, a functional crossbody bag for men who are constantly on the move. The partnership with Leica on an array of camera bags, holders and straps – which is part of a conversation between the two brands that will progress into photographic projects addressing the notion of men and contemporary masculinity through a different perspective – completes the line-up.

"At Zegna, I have the privilege to experiment at every level, from the mix of fibres to the evolved tailoring shapes," said the artistic director. "It is all about reshuffling or hybridising categories, breaking boundaries in order to explore new territories: this is our new tailoring lexicon. One experimentation leads to the next, in one seamless dialogue, always keeping in mind that our art should always respect the earth. That's our mission, as both humans and fashion-makers." ■



Photos Ermenegildo Zegna

MEMORY OF US

Creating modernity through nostalgia, Riccardo Tiscis's Autumn/Winter 2020 collection for Burberry throws a checked punch dripping with subversive details.

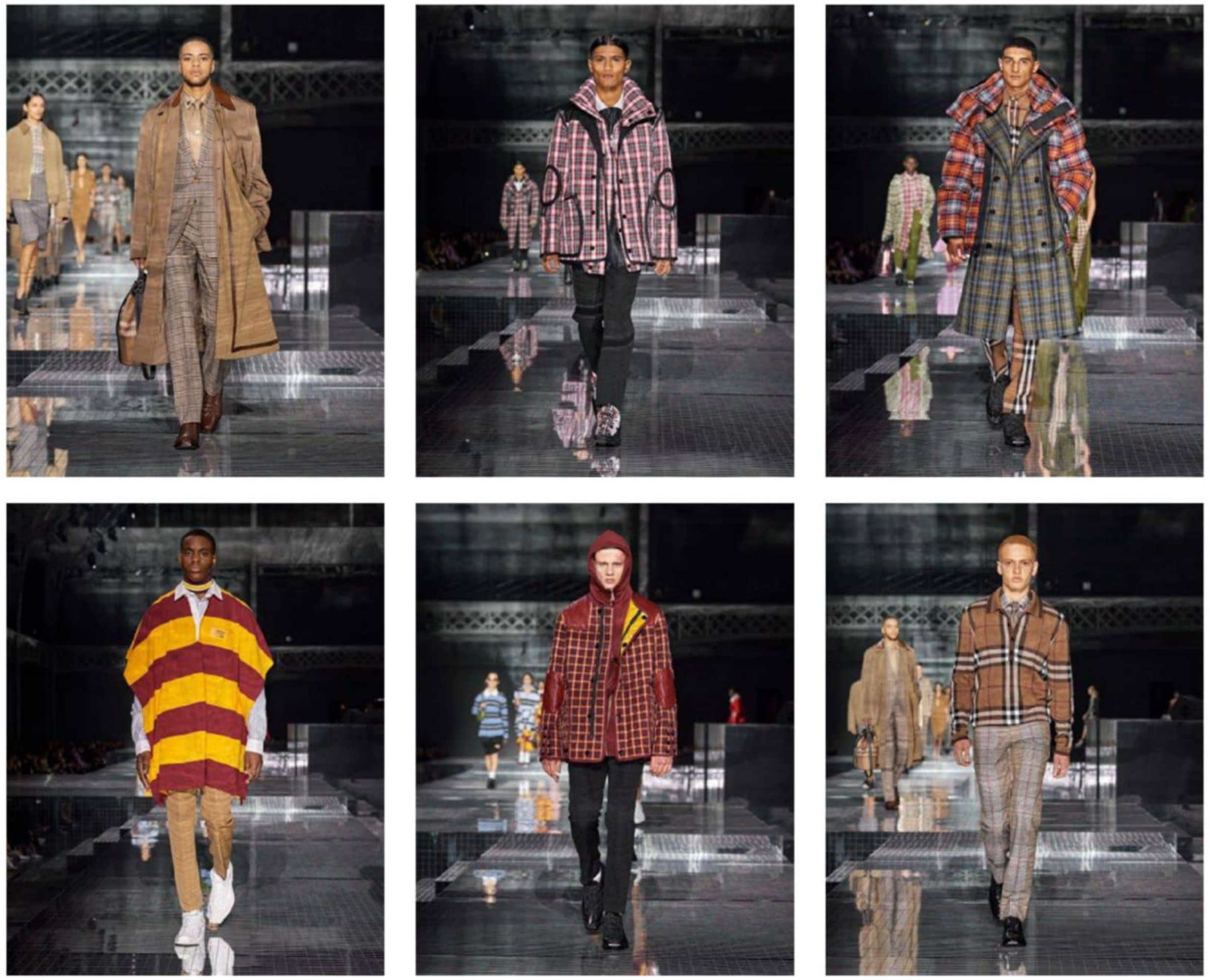
By John Ng

Dubbed "Memories", the Burberry Autumn/Winter 2020 collection is a reflection of Riccardo Tisci as a budding young designer. "I have this strong feeling of pride when I think about the early days of my career, when I was an emerging designer still learning my craft and talking inspiration wherever I could find it," he said.

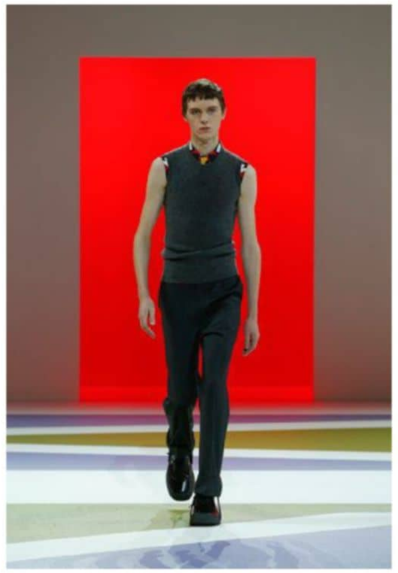
"The memory of this special and formative time in my life is what has influenced this collection – from the places I visited and the people that surrounded me to the music that inspired me. It is this side of my personal journey that I wanted to blend with the codes and language that I have started to define here at Burberry," he continued.

As a result, the collection recites an ode to the fashion house iconic style, whilst nodding to the chief creative officer's signature craft. Classic outwear such as trench coats, tailored and duffle pieces are iterated with modern silhouettes, prints and fabrics. Trench coats with detachable hood, car coat with field jacket and puffer jackets with double-lapel detailing are some examples. Plaids and patterns that morph in differing sizes and scales are not spared (think: checks with "B" monogram). Meanwhile, sneakers and bags – particularly the Olympia in Monogram jacquard, star-appliquéd suede or soft leather – tread on a subtle yet assured note with minimal endearvourment.

Whether this is Tisci's strongest collection for the brand is debatable, but it definitely does feel like the designer is finally comfortable in expressing his creative vision. ■



Photos Givenchy



OPPOSITES ATTRACT

Toeing the line between consistency and the avant-garde, Prada's Autumn/Winter 2020 Men's collection blends creativity with technicality.

By John Ng

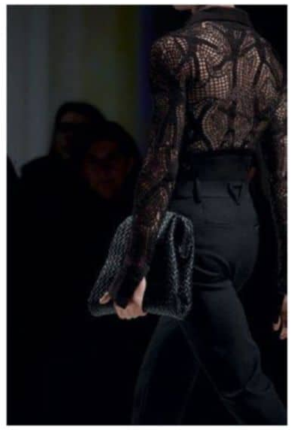
Whether it's taking a fantastical approach on a classic or dramatically contrasting proportion, Prada is the most straightforward fashion brand with contemporary menswear collections that not only emphasise on wearability which underlines the whole "ready-to-wear" concept, but also – as can be seen in the Prada Autumn/Winter 2020 Men's collection – break conventions without straying too far from the brand's DNA.

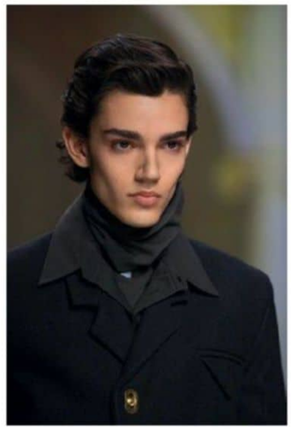
The collection conceptualises the varied vantage of a metaphysical hinterland where the idea is expressed vividly through fabrication – for instance, classic materials interweave with high-tech, recycled fibres in chromatic colours. That said, the technological innovation doesn't undermine the clothes per se, albeit being deceptive like conferring cashmere knits stretchability and vacillating structure with a combination of streamlined and relaxed form.

A lot happened on the runway: knitted sweaters, boxy blazers or oversized coats were matched with baggy pants nonchalantly tucked into beaten leather boots. Woven texture garments adorned with Prada's signature rubber tag that followed were accentuated by colour-clashing patterns and accessories that took references from the Vienna Sucession, founded by artist Gustav Klimt and designer Koloman Moser. As it progressed, more experimental pieces emerged – from shirts with ruffled bibs to coats over shirts and pants covered with geometric prints – all while retaining the utilitarian shapes and forms identifiable with the Italian brand.

With menswear showing a predisposition towards classic styles at the moment, Prada somehow managed to pull off tailored and relaxed looks with shiny technical materials and bold cuts successfully. ■

Photos Prada





MAJOR FLAIR

Bottega Veneta Autumn 2020 collection feels fresh, sophisticated and – above all – desirable.

By Nawaf Rahman

It's Daniel Lee's world and we're just living in it. In just three seasons, Lee has become the new fashion industry's darling and the #NewBottega has already been widely embraced by top fashion influencers, models and even its own fan account is gaining momentum on Instagram. And rightfully so since he did take home four coveted accolades at the 2019 Fashion Awards, including Designer of the Year and Brand of the Year, which meant the stakes were high (if not more so) for his next presentation.

Without disappointing, he delivered once again a captivating outing for the Bottega Veneta Autumn 2020 collection. Witnessed by a sophisticated front row, Lee presented a sublime evolution through long, lean silhouettes and modern looks while staying true to the brand's classic codes. While the rest of the fashion world fixates on structure, softness and comfort took the centre-stage as the subject matter of the brand. With regards to his latest collection, Lee asked, "How do we put ourselves together in a considered, elegant way but still feel comfortable?" The result? At its best, all the pieces are like poetry with a real-world application that challenged aesthetic limits and tailoring built for mobility. It is those codes that are proving a hit with his new generation customers, who are keen to exhibit immediate recognisability sans the need for logos.

Formerly one of the weakest players in the Kering stable, Bottega Veneta's menswear is now a powerhouse to be reckoned with, evidenced by the fact the show opened with three defiantly bold men's looks. The subtle technicalities and contradictions in the collection are what make it all the more interesting (as shown in the opening looks). Hemlines fall below the knee or cover the tops of shoes; tailoring is clean and achingly edgy; and looks are embellished with exaggerated sleeves, collars, and tasselled fringe. Neutrals shades like black and brown are accompanied by livelier colours of kiwi, scarlet and purple, and can be seen across a range of garments in various materials of satin, leather, sequins, and textured knits.

While debuting a show rich in chunky knits, fluid silhouettes and statement outwears, Bottega Veneta also used a sustainable, hard-wearing innovation to ground the collection in the form of a 100% biodegradable boot. What Lee does now is exciting and his sensitivity to colours coupled with his sense of elegant touch and confidence make this latest effort a triumph without the need to scream about it. ■

Photos Bottega Veneta

Photos Coach

NEW YORK NEW

DOWNTOWN COOL

Creative director Stuart Vevers embraces the kaleidoscopic spirit of '80s New York for Coach's Autumn/Winter 2020 collection.
By Nawaf Rahman

Walking into the Coach show at an industrial warehouse, replete with upcycled shearling benches in downtown New York City, it was pretty much immediately obvious what the theme was. A continuation to his refreshingly stripped-back Spring outing and the Pre-Fall collection, creative director Stuart Vevers had his sights on 1980s New York's downtown art scene with bursts of primary colours, geometric prints and a decidedly youthful energy for Coach Autumn/Winter 2020 collection.

Despite the infusions of familiarity from last season's city vibe, Coach managed to keep things fresh with modern homages and touchpoints. This season's collection was created in collaboration with the influential Jean-Michel Basquiat. In that vein, Vevers rendered a selection of African-American artist's paintings into eclectic prints that appeared on key pieces such as trench coats, T-shirts, bomber jackets, wool scarf and all leather accessories. To mark the collaboration, members of Basquiat's family were in attendance, including the artist's niece, Jessica Kelly, who also walked the show.

Dressed in distressed leather jackets and outerwear in colourful 80s aesthetic, the models exuded a "busy New Yorker" attitude through and through. As with previous collections from the American label, layering plays a huge role in each look together with the house's signature shearling outerwear pieces. This collection, the fits are more relaxed and oversized, harking back to the 70s and leather boots have been swapped out for retro-inspired sneakers and pumps, fit for Coach's city dweller. Without neglecting the brand's tongue-in-cheek charms, the relaxed vibe carries over into the accessories. Geometric bags were effortlessly carried like wristlets while slouchy ones were folded and tucked under the arm.

Then Vevers pulled out one more surprise: Debbie Harry, wearing a dress and camel coat emblazoned with Basquiat prints, arrived to join the Coathangers for a performance of Dreaming while models walked the finale. Certainly, Vevers has done an impressive job of pushing Coach beyond its humble roots as a heritage leather goods brand and this season he took things up a notch yet again. If one had to sum up the story of this collection in a couple of words, it might go something of: chic American in the 21st century goes to downtown New York. ■

EVERYTHING INSIDE

Too much to carry, not enough space. Good news: Dior Men Autumn/Winter 2020 line-up of functional bags will have you covered (without messing up your style).

Photography Jack Nickerson

Dior Cannage Pouch

Dior Soft Saddle

Dior Cardholder In Calfskin

Dior Messenger In Oblique

OBJECTS OF DESIRE

The best companions for your autumn/winter looks that wear well, come rain or shine.

Photography Syazil Abd Rahim *Words & Styling* Nawaf Rahman

Gucci Jackie 1961

Brunello Cucinelli Grained Calfskin Wallet

Loewe Wave Sunglasses In Acetate

Valentino Nylon VLTN Times Bucket Hat

Dior Men Yellow and Green Canvas with Dior and Shawn Motif High-Top Sneaker

Givenchy Antigona Soft Bag

AUTUMN/ WINTER 2020 TREND REPORT

As the autumn breeze sets in, it's time to for us to put away our spring shirts and slides and opt for a few more layers. To help you to stay ahead of the game, we rounded up the trends that the fashion authorities in London, Milan and Paris showcased at the Autumn/Winter 2020 shows. Consider this your ultimate edit.
By Nawaf Rahman

SERIOUS (LEATHER) BUSINESS

Leather is no newbie during cold weather, yet when it comes to autumn fashion trends in 2020, the question is no longer "if", but "how" leather will be styled. While recent years have given way to leather in bold colours, this season is forecasted to be dominated by heavy, black leather in head-to-toe looks. Thick, tailored pieces, leather trench coats with leather boots, and matching, matte leather separates are now the new black–again.

(*from top left*) ***Ludovic de Saint Sernin, Amiri, Balenciaga, Salvatore Ferragamo, Alyx, Juun.J, Gucci***

RED ALERT

While there was a strong representation of your traditionally autumnal navies, blacks, greys and dark greys, the colour that really stood out at the shows was red. Whether in carnelian shade at BOSS, brick-red suits at Ami or scarlet suits at both Off-White and Givenchy, the colour packed a punch from city to city. It would seem that the bolder the better this season, as designers embraced all-over red looks. A splash of crimson just won't cut it; we're talking top-to-toe scarlet with matching accessories.

(*from top left*) ***BOSS, Bode, MSGM, Per Gotesson, Ami, Off-White, Givenchy, Paul Smith***

CHECKS, PLEASE

Although tonal dressing certainly dominated most A/W ’20 collections, there was one print that still definitely made itself heard and that was checks. This season, checks are styled in courageous, eclectic colours, with designers trying out in a less referential light head-to-toe plaid dressing and unconventional mixed patchwork patterns. The traditional checked was seen in various incarnations across the cities, finding itself in chic check jackets at Burberry and Etro, expanded gingham at Prada and embracing its more traditional roots at Giorgio Armani. Comme des Garcons, JW Anderson, Loewe and Botter were among the others to make checks work.

(from top left) ***Comme des Garcons, JW Anderson, Loewe, Burberry, Raf Simons, Prada, Botter, Etro***

SHOW SOME THIGH

Contrary to popular belief, it wasn’t all covered and layered up on the Autumn/Winter ’20 runways as shorts were everywhere this season. This might be the divisive trend of the season for some, but according to Gucci, No. 21 and Charles Jeffrey Loverboy, showing some skin in colder months won’t hurt. If the thought of wearing shorts in freezing months makes you shiver, here’s a trick: pair them with knee-skimming boots or socks. How much to conceal and reveal? That’s up to you.

(from top left) ***Bode, Gucci, Bethany Williams, No. 21, Charles Jeffrey Loverboy, Country of Milan, Telfar, Enfants Riches Deprimes***

NO-NONSENSE WHITE

Timeless and beloved but always playing the safe foil to showier pieces, this season designers deconstructed and reconstructed new identities for the classic all-white outfits. There's growing subset of fashion fans who find themselves increasingly frustrated by the way clothes are now geared towards online virality, resulting in over-shouty showpieces. The return of the unfussy all-white piece symbolises a rejection of flash in favour of quiet chic.

(*from top left*)
Ann Demeulemeester, Jaqcuemus, Ludovic de Saint Sernin, OAMC, Balmain, Craig Green, Lanvin

SEVENTIES SWAGGER

Every era got a catwalk airing, but the Seventies are back with a vengeance and forged ahead as the frontrunner for autumn, making itself felt in fabrics (shearling, corduroy), colour palettes (sticky toffee, caramel, camel) and attitude (a little Mick, a little Bianca). Let Dries Van Noten and Tom Ford convince you to take on the era. Killer flare pants in particular will be inescapable next season - seek out the super louche proposition at SSS World Corp and Casablanca.

(*from top left*) ***Dries Van Noten, Gucci, Michael Kors, Maison Kitsune, Missoni, SSS World Corp, Amiri, Casablanca***

EVERYDAY CARDIGAN

If you're looking for a way to update your autumn wardrobe without giving the closet a complete overhaul, it'd be wise to add a cardigan to your cart. Apart from usual winter outerwear staples, this piece is bound to be a major player for this season as many of the men's collections embraced oversized cardigan moments that offset the rise of slimmed-down silhouettes. Gucci, Salvatore Ferragamo and Givenchy took the preppy staple for a high fashion spin, but we suggest you start by scouring your dad's closet first to get on the trend.

(from top left) ***Gucci, Givenchy, Hermès, Y-Project, Nicholas Daley, Salvatore Ferragamo, Off-White***

HANDS OFF

Gloves are a winter staple, but this season, a number of designers have given the underrated accessory their own unique spin to it with the general mood being almost over the top in its fabulous fashion edge. At Dior, Kim Jones overtly, wholeheartedly nodded to that romantic, bygone glamour by incorporating the velvet opera gloves while others used gloves in more subversive ways, like Armani and Ermenegildo Zegna, which added neon pops to their sober coats and suits. Though they won't ever form the foundation of an outfit, be mindful that they can change how one looks and nothing elevates a look quite like a pair of gloves.

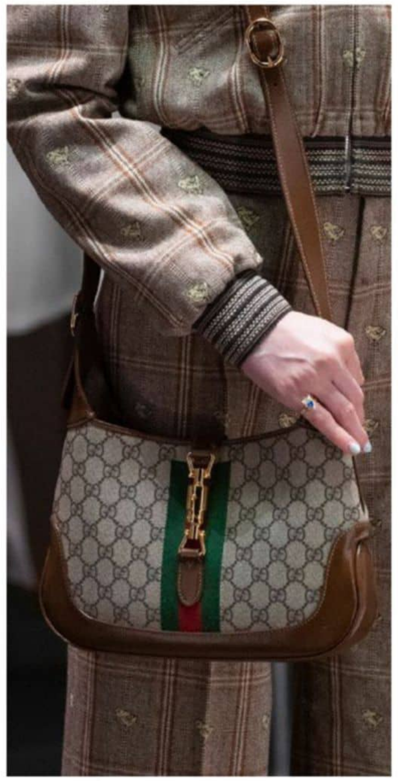
(from top left) ***Ermenegildo Zegna, Dior Men, MSGM, Emporio Armani, Versace, Dries Van Noten, Private Policy, Palomo Spain***

WELLY, THEN

While the glove was an unexpected dose of traditional elegance, one of the more prominent footwear trends to come out of the shows was quite the opposite. Gone were the chunky sneakers we've become familiar with with Balenciaga, Prada, Dior, Bottega Veneta and Versace all giving the humble Wellington boot a high-fashion makeover, suggesting that clunky comfort might be set to rule this season. Waterproof and cozy, this is a shoe you can look forward to stomping through the wintery slush in.

(from top left) ***Fendi, Prada, Sacai, Salvatore Ferragamo***

SINGLE-USE BAGS



Mini bags and backpack? Been there, done that. This season, up your bag game with a larger than life carry-all. For those who've been holding out for the perfect specimen, A/W '20 is here to serve. The options are many, from Fendi's massive tote bag to Dior Men's Soft Saddle. This season also marks the return of handbags, as evidenced by the various houses that have given their own interpretation of it on the runway including Gucci and Stefan Cooke.

(from top left) ***Off-White, Fendi, Gucci, Dior Men***

TUDOR

REACH FOR THE SKY

Blue watches are big news at the moment. Here, our top picks – and why.

By John Ng

LONGINES

OMEGA

HUBLOT

PANERAI

Since the introduction of its completely new (and extremely successful) variant of the Heritage Black Bay watch two years ago, it seems just about time for Tudor to release the Black Bay Fifty-Eight “Navy Blue”. The watch didn’t just get the name from its colour, but also the year 1958 which the first Tudor divers’ watch waterproof to 200 metres was presented. The 39mm diameter, polished and satin-brushed surfaces, screw-crown with the rose logo and domed sapphire crystal are of the same technical specifications as before. Inside, the watch is also powered by the Calibre MT5402 with a power reserve of approximately 70 hours and silicon balance spring. However, the use of dark blue aside, the silver-coated applied indexes and hands are filled with white luminous material, with the bezel following suit with a 60-minute track with silver gilded markings.

It was only early this year when the Omega Constellation Gents’ collection received a major makeover and the watch brand has already launched the larger and sportier Constellation Co-Axial Master Chronometer 41mm. Although it may not be considered a drastic overhaul, the new variants with updated cases, dials and movement are enough to give the watch a fresh look. So what’s new? The case diameter reaches 41mm (from 39mm) with blue ceramic bezel filled with Ceragold; the slimmer hands and indices set atop a blue sun-brushed dial; and the robust Calibre 8900 with anti-magnetic properties and power reserve of up of 60 hours.

Continuing in establishing its proud marine heritage, Panerai unveiled the Luminor Blu Mare – 44mm, which exhibits a sporty yet sophisticated interpretation on a diver’s watch. It features a blue dial boosted by the satiné soleil decorating technique alongside Arabic numerals and indices as well as hour and minute hands filled with green Super-LumiNova inside a high-performance AISI 316L steel case with the Panerai Screw System. The double arrow “OP” logo, a stylised version of Panerai’s logo that dates back to the 80s, can be found at the 6 o’clock position. Powered by the Calibre P.6000, designed and developed entirely in-house by the Panerai manufacture in Neuchâtel, the Luminor Blu Mare – 44mm is nicely finished with a calfskin strap in blue and secured by a pin buckle in brushed steel.

Not a brand that shies away from vibrant colours for sure, the Hublot Big Bang Unico Sky Blue is a dynamic watch in a vivacious combination of white and sky blue hue. The hefty 45mm ceramic case shows off polished and satin-finished surfaces, with a white central case that adds to it an ultramodern contrast effect. The bold numerals and indices integrated onto the skeleton latticework dial feel a lot more legible compared to the other skeleton chronograph dials. Equipped by the in-house HUB1242 UNICO automatic chronograph flyback movement with column wheel and a power reserve of 72 hours, the watch may not be a diving watch per se but it is still water-resistant up to 100 metres.

Paying tribute to famous sky adventurers such as Amelia Earhart, Paul-Emile Victor, Elinor Smith and Howard Hughes, the new Spirit Collection from Longines’s Heritage line carries watches that are retro-inspired with modern-day aesthetic. Recognisable details such as the oversized crown, the distinct step around the crystal, the legible Arabic numerals on the dial and the large and luminous baton-styled hands are classic elements that of a pilot’s watch from back in the pioneering days of aviation. This chronograph is proposed with a sunray blue dial with a sturdy 42mm stainless steel case. Outfitted with the column-wheel movement Calibre L688.4, it beats at 4 Hz (28,800 vph) and has a power reserve of 60 hours. ■

HARD AS STEEL

Are you going to be wearing your watch all day long? Possibly play sport or exercise with it too? If your answers are "yes" and "yes", then you want to opt for these steel numbers.

By **John Ng** Creative Direction **Azraei Rahim**

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TUDOR GENEVE
ROTOR SELF-WINDING
SWISS MADE

Tudor Black Bay 41 watch with steel case and bracelet

CARTIER
AUTOMATIC
SWISS MADE
STAINLESS STEEL
TWENTY-THREE (23) JEWELS
WATER RESISTANT
100m

Cartier Pasha de Cartier watch with steel case and bracelet

Omega Constellation Gents watch with steel – Sedna Gold case and bracelet

Bell & Ross BR 05 Skeleton blue watch with satin-polished steel case and bracelet

Piaget Polo watch with steel case and bracelet

PIAGET
AUTOMATIC
28

Breitling Chronomat watch with stainless-steel case and bracelet

BREITLING
1884
CHRONOMETER
CHRONOMAT
TACHYMETER
SWISS MADE

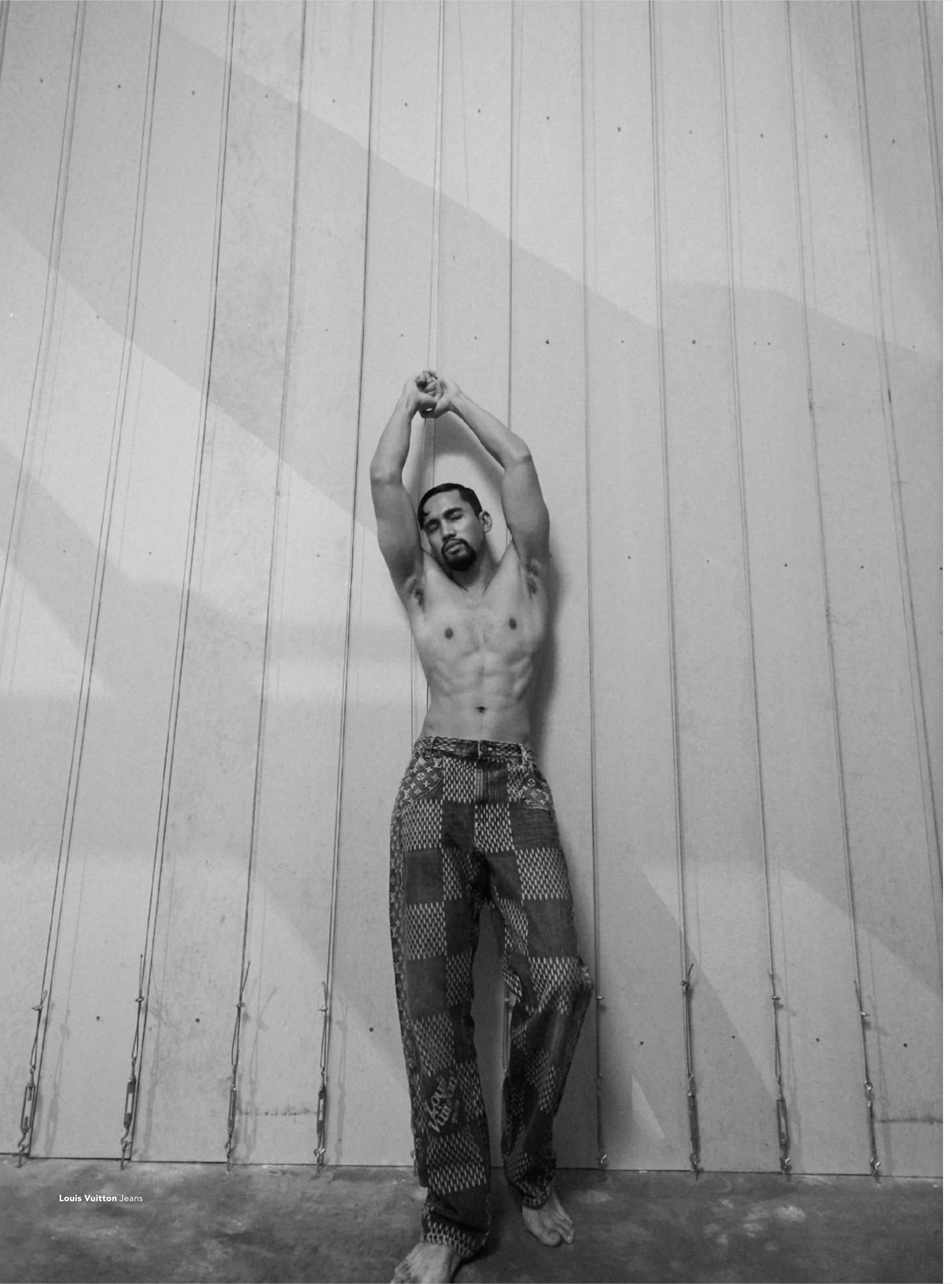
Dior Men Sweater, shorts, Saddle bag

(*Next Page*)
Givenchy Pullover

THE CROSSOVER

Everyone knows Idris Khan is a ridiculously good-looking model, but did you know that he's also a talented, chameleonic actor as well as, yes, an entrepreneur?

Words & Fashion Direction John Ng **Photography** Chintoo



Louis Vuitton Jeans

In the yet-to-be-proven science of gauging a person's success from their achievements, gratitude tends to get overlooked. Financial freedom, yes; material belongings, certainly; even social association. Gratitude? Often get left out. Yet the thankful and appreciative attitude tells more about someone's personalities than any of the possessions they own.

Idris Khan recites the words of Ralph Waldo Emerson which he says best sum up his personal notion of success: "To laugh often and much; to win the respect of intelligent people and the affection of children; to earn the appreciation of honest critics and ensure the betrayal of false friends; to appreciate the beauty; to find the best in others; to leave the world a bit better, whether by a healthy child, a garden patch or a redeemed social condition; to know even one life has breathed easier because you have lived. This is to have succeeded."

Networking, networking and more networking – Idris, who stumbled into modelling in 2008, ascribes his success to the learned skill. "You develop it from meeting many great models and artistic professionals of other cultures and backgrounds – and also just people in general from all walks of life," he says. It also spurs self-improvement goals, self-confidence and self-esteem, not to mention a more cultivated taste in fashion and style trends. "What's the one most common misconception about fashion model? That we starve ourselves... not all of us do anyway," he says, laughing.

Idris likens fashion to a creative form of self-expression. "If you think about it, you're your own personal brand that tells the world who you are as a human being and the communication starts the moment you step outside the house without opening your mouth," he says in a hortatory tone, and adds, "I don't have a style icon, but I'd to choose one, I would say it is my partner, Sanaa Jeljalane. She's really into fashion and she knows exactly how to style me and what suits me best." Idris categories his style a minimal yet sophisticated and classy, sometimes edgy but nothing too crazy.

When speaking of the Malaysian fashion scene, Idris vehemently asserts that we have a long way to go compared to our neighbouring countries. "Malaysians, in general, aren't enthusiastic when it comes to fashion. We throw on a T-shirt or a polo tee with jeans, khakis or shorts, and a pair of slippers – and we're good to go. We have this, 'I couldn't care less' attitude with the way we dress," he says.

A few years ago, Idris ventured into acting and it was anything but a natural progression for him. "I wouldn't want to do something if I didn't feel passionate about it," he says. "The offers kept coming, and after a while, I thought to myself, 'Let's give it a shot. What's there to lose really?'" And that decision changed his career forever. He immediately fell in love with the art – and passion naturally ensued.

Dior Men
Sweater, shorts, sneakers, socks

Ermenegildo Zegna Turtleneck; **Coach** Coat, trousers; **Louis Vuitton** T-shirt; **Givenchy** Boots

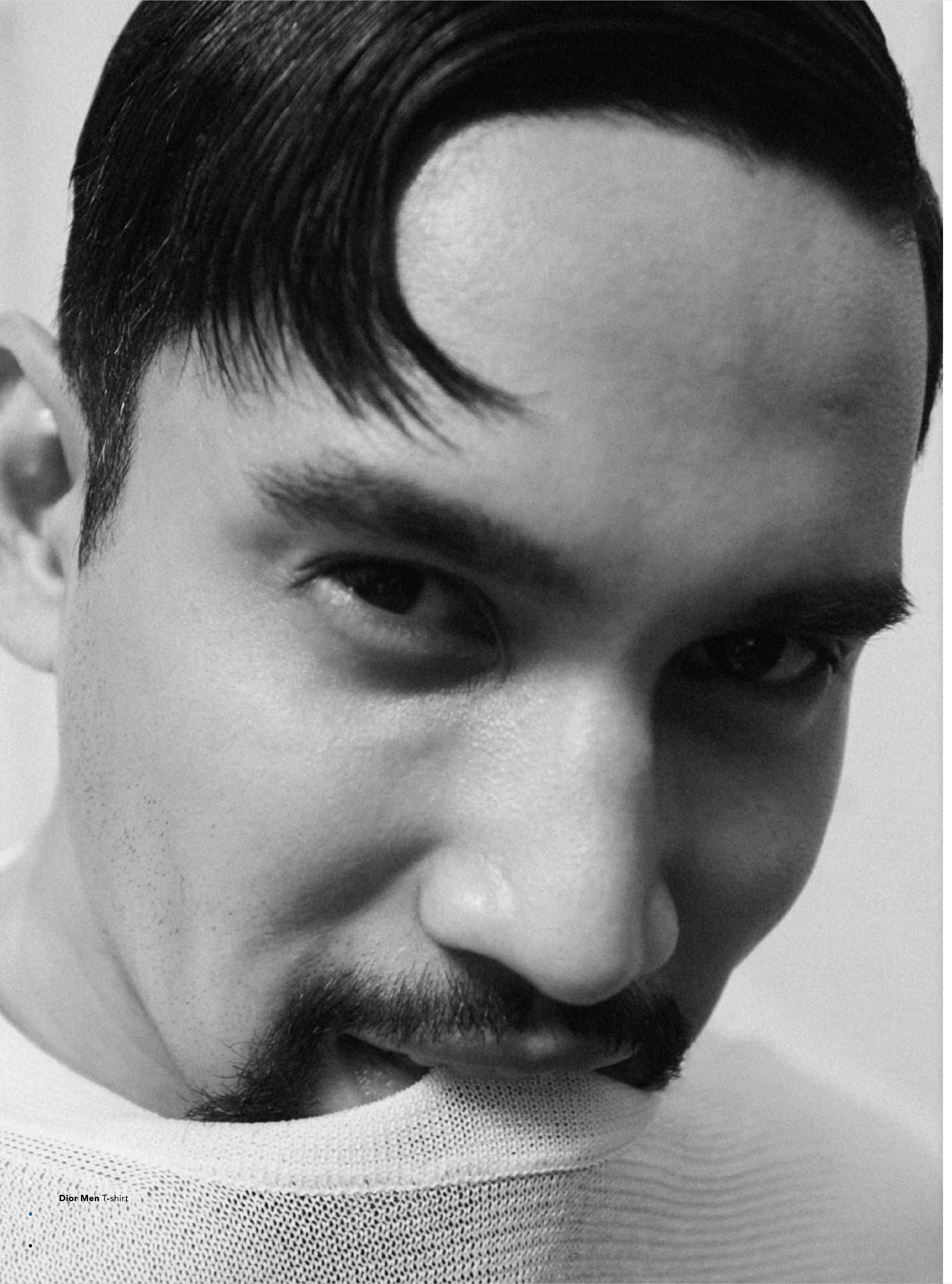
"How difficult was it for you to pick up a whole new set of skills?" I ask.

"To be honest, my first acting experience was a complete disaster!" he confesses. "I felt lost on set and nervous as hell in front of the camera. You know that feeling of being forced to give a speech to a large crowd... unprepared? [Laughs] I knew having passion alone wasn't enough. I started watching tons of movies and read a lot of books on acting to improve my skills and knowledge… as time went by, I got better at it." Irrespective of how Idris actually feels about his debut performance, he was offered the lead role in a primetime television series for his second gig which established his reputation as a serious actor.

And with new role comes new responsibility. "I believe that we're given a voice to inspire and to make positive impacts in society and unfortunately many of us choose to remain silent even about things that matter to us," says Idris. "All actors yearn to get the rare opportunity to be part of an amazing and memorable production that let us grow into respectable artists. That was why I made plans to travel to LA to explore how far I could go in June this year. And then the COVID-19 pandemic struck. Let's hope life gets back to normal soon and I'll able to continue on the path to my dream," he continues.

Aside from spending a lot of his time during MCO on deliberate self-reflection as well as working out, he made sure to stay connected with his fans on Instagram. With an average of 20,000 likes and 100 comments on every post, Idris candidly reveals that his one and only secret (well, not anymore now) is to be original when it comes to expressing yourself. "Show your audience who you are in your own creative way that differentiates you from the rest. That is how you get people excited about your next post and the one after that," he says.

TV drama? Movie? More modelling? Idris is working on a new project which he has to keep mum about it, but what he can share is his immediate mission: "The MCO has made me aware of the importance of food sustainability and I've since invested in agriculture… right now, we're in the process of clearing the land, and while we're doing that, I'm also keeping an eye out for other interesting business ideas out there that I can be involved in." ■



Dior Men T-shirt

> ***“I believe that [celebrities are] given a voice to inspire and to make positive impacts in society and unfortunately many of us choose to remain silent...”***

Styling assistant *Nawaf Rahman, Syazil Abd Rahim & Amelia Tan*
Hair *Garrie Sim* Grooming *Khir Khalid using Boy de Chanel*

RISE AND SHINE

Breaking through the noise and clutter, these four aspiring fashion and accessories designers are not holding back.

By Syazil Rahim

EVAN YAP,
FOUNDER OF WEARMASQUAD

Tell us about yourself and WEARMASQUAD. How would you describe your design?
I'm a student, a fashion blogger and a freelance fashion stylist. I became interested in designing jewellery and accessories since I was 14 years old. There's always this part of me that cherishes the beauty of art and I think WEARMASQUAD is an outlet for me to express my creativity. Speaking of my design concept, I'd say it changes from time to time – like right now, it is the neo-romanticism style and I'm not sure what comes next.

As a young designer, what is the most difficult part to break into the industry?
Social media has made it wildly accessible for just about anybody to start and own a business. However, this also makes it difficult because it has become even more competitive. This paradox makes it tough to grow a strong social media reach, particularly in terms of engagement and followers. The way that I overcome this challenge is by giving away some of my products to my favourite fashion influencers and have them style and advertise the pieces on their Instagram posts.

How are you coping with this challenging situation that we're in right now?
I think most entrepreneurs including myself right now are dealing with a lot of concerns. So, I say the best thing that we can do at the moment is to prioritise what's important for the growth of the business and stay in the present. I work closely with my team to break down our business plans into smaller churns and try to get them done step by step.

Are you optimistic about the industry's digital approach?
Absolutely yes because it helps many uprising brands, including WEARMASQUAD to move forward with broader public engagement. It also makes things easier for us in terms of advertising and getting people acquainted with our brand.

There are great deal of competitions amongst online based jewellery brands on the internet. What is your strategy to make sure your brand cuts through all that clutter?
WEARMASQUAD jewellery have been worn by the likes of many online fashion influencers such as Evonne (@d8.eyes), Sushi (@suhsi.be) and Cheng (@cyiichengg). I personally choose to collaborate with these people because I think their styles represent the identity of WEARMASQUAD, which is all about making statements and to me this approach is very important as it directs our brand to the right targeted audience.

What are you fascinated by at the moment and how does it feed into your work?
I'm very interested in seeing the way people in the Victorian era dressed and accessorised themselves. It gives me ideas on how they will look like if I add some WEARMASQUAD elements to their wardrobes.

What can we expect from your upcoming collection?
Something that plays along the concept of Bohemian and Victorian designs.

What is the biggest lesson that you have learned since you started WEARMASQUAD?
Since I started WEARMASQUAD, I have learned to appreciate time more. Now, I can say that I am very organised than before, and I know how to create an efficient to-do list.

Any advice for our readers who are trying to work towards the same dream as yours?
If you are going to take the plunge and start your own business – warning: it will consume a lot of time, money and energy. And if that is your passion then just go for it because no one will never get tired of doing something that they love.

PHYNIX TAN PEK HAN,
FASHION DESIGNER AT PHYN STUDIO

For starters, tell us about yourself and how you got into fashion design.
I was born in Pantai Remis, Perak, a very small town that knows nothing about fashion. I have a soft spot for arts and handicrafts in my heart. When I was in the middle school, I began to see that suitable dressing brings self-confidence, and as I grow older I feel like fashion design is the perfect path for me to be on as there is no limitation in expressing my thoughts and ideas, except myself.

What do you think is the most challenging part of your career – and what has been the most rewarding?
I believe that the most challenging part for me and my team is to find the balance between our creativity and consumer demand, especially during this unstable situation. We have to cater to what our customers are looking for but at the same time we also need to adhere to our aesthetic. Having said that, what I think is the most rewarding part of my career is freedom of expression.

Looking at your previous and current collections, we can say that they are sartorial and edgy. What inspires you – and how do you translate it into your work?
The collections that I have presented are related to different life elements. My designs are usually influenced by time, people, ambiance and movies that I find interesting. If you take a closer look, you can see that my designs play around with different kinds of fabrics, materials, textures and silhouettes. To me these variations represent the emotions and stories that I want translated into my wearable pieces of clothing.

The situation that we're in right now has changed both designer and consumer behaviour. How is your brand coping with the "new normal"?
I think it is relevant for us to not abide by the seasonal collection calendar for now because there are many things that we have to take into consideration especially during the current environment. We believe this method will help slow down the clothing production while maximising the possibility of every collection.

What is your thought on the industry's digital approach? Are you for or against it – and why?
I have a mixed feeling about this. On the one hand, I think the pandemic has accelerated the speed of digital development, and to me this something that we should celebrate. On the other hand, I also feel like this situation happens so quickly that not all of us are ready for the transition. I believe there is more to come in the future but as of now, the world of technology and the situation that we are in have opened a new window to the fashion industry. So, you can say that I am partially in favour of it.

How has this pandemic influenced your design?
The pandemic has forced us to focus more on producing wardrobes that are timeless in design.

What has been the one good thing that you noticed during this outbreak?
The fact that we are still here and remains strong show that nothing can bring us down.

What do you say to those who wish to have their own fashion label?
My advice to young fashion designers is keep exploring, be playful, and dare to be different. Break the boundaries if you have to and have faith in what you are doing.

NAZIFI NASRI,
FOUNDER OF NAZIFI NASRI

For those who are not familiar with Nazifi Nasri, do share with us what the brand is all about.
Nazifi Nasri is an eponymous brand that was established in 2014. Our specialisation is in producing men's sandals and footwear that are both classy and minimalistic in design with comfort in mind. Over the time, we have tried to expand our niche little by little by introducing a few limited-edition footwear collections for women as well as unisex accessories ensembles that include bags and small leather goods. The idea of the brand is to redefine the classic look in accessories without compromising the sensuality of the materials and craftmanship.

What is the innovation you bring into the world of footwear design?
We are very specific when it comes to design, which is to stay simple and not being too elaborative yet powerful enough to amp up any look or style that the wearer is going with.

What kind of leather are you working with, and are there any plans to explore and experiment with other materials?
Our products are made entirely using the bovine leather, and most of them are cow leather. We are currently exploring other types of materials to feature in our upcoming collections such as vegan leather as well as animal-friendly leather.

For a brand like yours that values design and craft, was it difficult to find the right partners to make it scalable whilst preserving the quality of your products?
We found it is quite difficult because Nazifi Nasri treasures arts and craftsmanship very much, thus it is vital for our brand to have experts in the shoe and accessory making field. Topping off, our products are very limited and exclusive, and we see that as an opportunity for our production team to really take their time in creating each piece so that the end result is impeccable.

How are you coping with the changes in designer and consumer behaviour during this pandemic?
Our brand is totally an online driven brand, we sell and market our products almost entirely via our website and social media. So, when this kind of situation came about, we amplify our online marketing campaign by creating contents that are more engaging such as flash sales and teasers for new products. Other than that, we also take customer feedbacks very seriously so that we can cater to what they are really looking for from our brand.

How do you think social media has helped you in expanding your brand?
I'd say social media has helped expand our brand massively, as it has with the other brands out there. In my opinion, business owners today should not take this "free opportunity" for granted because this is and has been the best platform for us to flourish our labels and to engage with customers globally.

What has been the biggest struggle on this journey?
The biggest struggle to me is running the business all by myself, but I am beyond grateful to have so much love and support from my friends and family.

What's next for your brand?
We are currently working on new designs for cardholders and bags. This time around, we are looking at bold and bright colours, something unusual compared to our original colour scheme which are usually dark and mellow. We are also on the verge of introducing new products for women so stay tuned and check out our social media for more details.

KEL WEN,
FOUNDER OF BEHATI

How would you describe Behati and your sense of design?
Modern traditionalist. Whenever I create, I always refer to classic silhouettes, whether it is Baju Kurung, Kebaya or Sarong skirt. I try to modernise them with tailoring details, or the other way round. I like to infuse Malaysian heritage elements into my designs.

And you have instilled even more local elements into your latest collection. Why is that so?
Malaysian history inspires me the most, especially our traditional costumes because I think the subject is pretty much untouched in the global fashion scene. I found that exploring into this course very inspiring, while allowing me to reinterpret classical designs with current concepts. Other than that, I also included a bit of the historical elements into our ad campaign, from colours to mood and backdrobe.

Fashion designers and consumers are behaving differently during this time. How is your brand adapting?
We focus more of our attention on creating interactive online contents. We make sure that we are engaging our customers as much as possible through our website and social media platforms. We produce more wearable wardrobes with designs that are practical and sophisticated, that our customers can pull off as daily wear. The first drop is scheduled to be released this month. We also look at the sustainability aspect of our products, which means that the next collection will only be limited to a few pieces. It will help us supervise our production and minimise the waste of materials and fabrics. Another initiative that we have in the pipeline is to reinvent and redesign old garments into brand new pieces. Customers will have to send their clothes to us and we will reconstruct them based on a few design options.

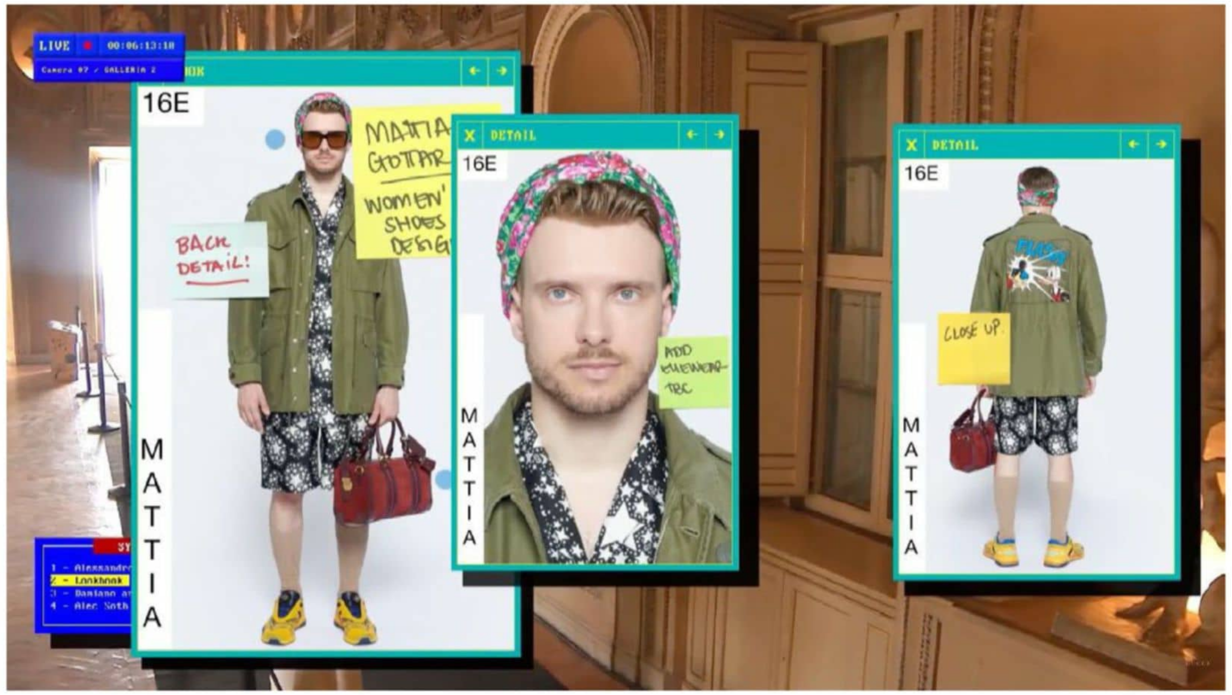
What is your reaction towards the fashion industry going digital?
I am always supportive when it comes to digital content because I feel like this will be the future of fashion. To me, the digital platform allows all, if not most fashion labels to be more creative in expressing their creativity, and above all, their creations get to be seen internationally.

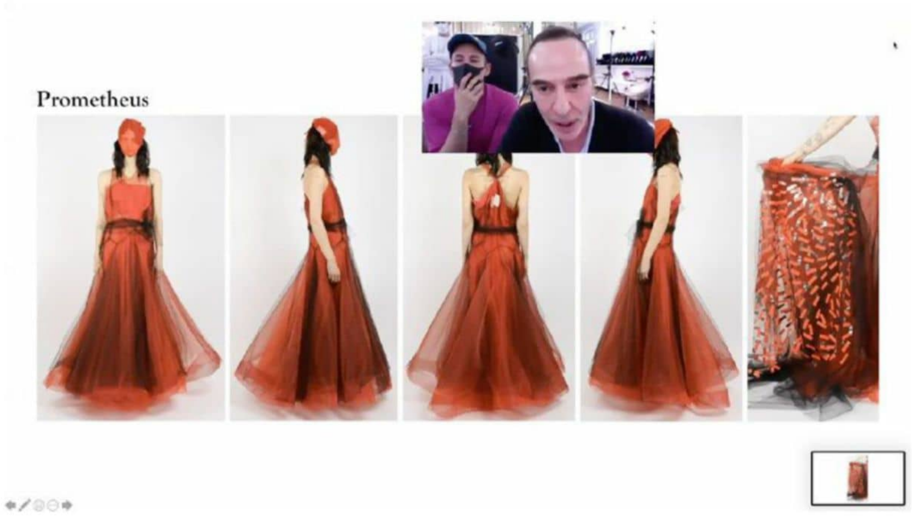
Do you agree that social media has uplifted your brand and its development?
Absolutely yes. Social media has taken Behati to another level and put the brand in the eyes of the world. I'd say that to have a strong online presence is the key to good fashion marketing today.

As a fashion designer, it must be tough when it comes to trendspotting in the middle of the pandemic. How do you overcome it?
I personally feel that at Behati we are at ease with this matter because again social media has played a major role for us in doing our research. The digital access that we have has allowed us to observe and follow global fashion trends, and what I have noticed recently is that people are opting more towards dressing down. Most fashion designers today are showcasing pieces that are timeless, and as one of them, I think Behati is also driving towards the same path.

What is the one good thing you notice during this outbreak?
It allows me time to rethink Behati's business plan and come out with new ideas and strategies.

How are you feeling right now that we are in the RMCO phase?
I'm slowly getting back on track, busier than before honestly. Having to spend much of my time at home has allowed me to think of new ideas. Recently, I worked with our homegrown talent Ernie Zakri to direct her latest music video entitled *Boneka*. I was also requested to dress up Dato' Sri Siti Nurhaliza for her two upcoming music videos. Now is indeed a tough time for everyone, but we just have to keep moving forward. ■





Photos Gucci, Maison Margiela, Ermenegildo Zegna XXX, Loewe

NEXT IN LINE

The new digital alternative has presented us the new phase of fashion shows, but are we ready for the change?

By Syazil Abd Rahim

There is no denying on the visceral power of a real-life show, but at this strange period of time, fashion brands are left with no other choice but to showcase their collections virtually. That being said, the future of fashion remains bleak even after months of live streaming and "phygita" presentations. Will they return to what they used to be pre-pandemic? Will there be more or lesser shows? As of now, nobody really knows the answers to the questions.

It was exciting to see different label coming out with their own creative ways of presenting their collections. What Maison Margiela did was beyond brilliant. The over-50-minute experimental documentary by legendary fashion photographer, filmmaker and director of SHOWstudio Nick Knight delivered a new consciousness clarified by the illumination creative process and human values the "Artisanal" Co-ed Collection Autumn/Winter 2020 represents. The desire of transparency John Galliano has brought to the screen has opened a new window for all fashion enthusiasts to get an insight look behind every complex mean and technique of creating a spellbinding collection – from inspiration to task delegation and execution within the design team, the production crews as well as the models.

The last day of Milan Digital Fashion Week saw Gucci unveiling its final seasonal collection through a 12-hour special livestream fashion film along with a visual narrative, directed by London-based filmmaker and video artist Akinola Davies. Held at the glorious Renaissance-era Palazzo Saccheti in Rome, the video showed an up-close look at the sizeable visionary members working around the clock to build Alessandro Michele's vision. 12 hours was a long time but I believe that the whole experience Michele created highlights specifically the change needed in the fashion industry, which is slowing down the unveiling process and instead focuses on the labour that not only goes into putting together the collection, but also crafting appealing advertising images.

Loewe's "Show-in-a-Box" stood on its own, demanded more of an offline engagement through the unique file-index archival box. The entire creative process was translated into a sensorial experience – beginning with a special letter from Jonathan Anderson, Men's Spring/Summer 2021 booklet, a DIY origami pop-up set, materials and fabrications samples and a soundtrack captured on a vinyl record that can be played with the custom makeshift paper player. To top off, in celebrating the new releases Anderson also established a 24-hour Instagram Live content devoted to his inspirations, design concepts, silhouettes and the profile of the collections.

To me, all of these never-done-before approaches are what's necessary to restore faith in high-fashion while enabling us to change or maybe start something new for the industry. Despite the seemingly personal experience, these new features lack intimacy that only IRL shows can offer, and I'd be surprised if I am the only one to feel this way. Luke Leitch mentioned in a recent article that, "Clothes are all about contact: as a wearer, you feel them on your skin, and as a watcher, you process them with your eye. The watching part can be done secondhand, but the impact will always be second to the real thing." While the digital direction appears an unerring complementary platform at the moment, it is highly unlikely will not defunct real-life fashion shows anytime soon.

Digital fashion exhibitions have created a greater opportunity for young aspiring designers to experiment with the power of technology to articulate the identity of their labels. Many of them have also released some sort of special contents to express their brand stories such as a nostalgic film of the previous runway collection by the LVMH Prize 2020 finalist Nicholas Daley, a vibrant zine by Bianca Saunders and a virtual reality art exhibition by Priya Ahluwalia. But unfortunately, these digital initiatives are reported to have a lower public engagement level compared to the traditional physical shows. According to a data by the leading cloud performance for luxury fashion and cosmetics Launchmetrics, virtual shows, presentations and videos on average have only generated less than one-third as much online engagement as IRL shows. The recent June 2020 London Fashion Week Digital saw a sheer drop of coverage, with 55 percent fewer social media outreach than in January 2020.

I'm by no means implying that going digital with fashion isn't the right move but maybe this is happening too soon and with the current situation and mix of emotions, we should not be making final and conclusive decisions. If there's one thing that we can take away from past months, it is that fashion is not going anywhere. As Galliano said in his video, "I very quickly realised that fashion, and the way we had created and presented it, would never be the same again. It can't be until some kind of vaccine is found. And as soon as I accepted this reality, I was able to embrace the idea that something new could happen, that we could innovate, be resourceful, and that fired me up again. Nothing's going to stand in the way of the creative process – I refuse to let that happen!" ■

VICTORY!

Bottega Veneta Wool jacket, cotton turtleneck sweater, wool pants, leather boots

A GUIDE TO WINNING AT ANY OCCASIONS WITH SARTORIAL LOOKS FROM AUTUMN/WINTER '20 FOR PICTURE PERFECT APPROVAL RATINGS.

PHOTOGRAPHY **JAYA KHIDIR** ART DIRECTION **IZWAN ABDULLAH**
STYLING **MANFRED LU**

Fendi Wool jacket, cotton sweater, wool pants, leather lace-up boots

Hermès (Outer) Leather coat (Inner) Silk-blend shirt, cotton pants, silk tie, leather chelsea boots

Gucci Wool jacket, wool sweater, cotton shirt

MAXIMUM CLEARANCE HEIGH

MAXIMUM CLEARANCE HEIGHT

MAXIMUM CLEARANCE HEIGHT

Dolce&Gabbana Leather overshirt, cotton pants, leather belt; **Prada** Leather shoes

Saint Laurent Wool jacket, cotton shirt, wool pants

PRADA
MILANO

Prada Polyester vest; wool sleeveless sweater, cotton shirt

Dior Men Wool jacket, cotton shirt, wool pants,
silk-blend bandana, silk-blend scarf

Photography Assistant **Adrian Han**
Styling Assistant **Elyse Lee**
Grooming and Hair **Priscelia Wong**
using **NARS and Kevin Murphy**
Model **Issac | Misc. Management**

Tailored coat in sable wool felt, wool turtleneck sweater, jeans in sun dirty blue denim, square narrow belt in crocodile embossed leather, Cole zipped boots in patent leather

(*Next page*) Square-cut long jacket in shadow striped velvet, shirt in leopard-print silk, pleated pants in shadow striped velvet, small ascot tie in silk satin, square narrow belt in crocodile embossed leather

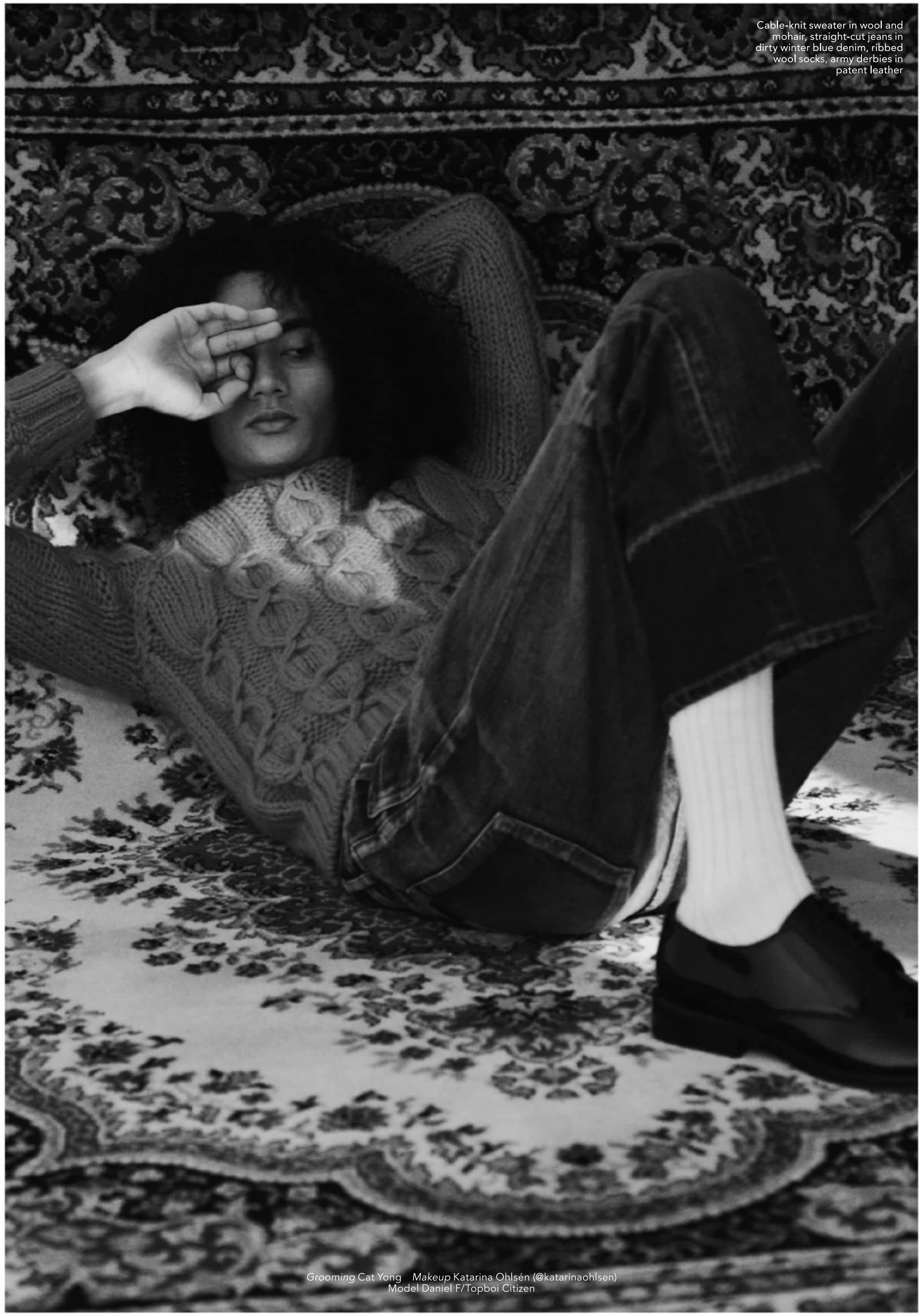
BEAT, THE MOVEMENT

Influenced by the style of the 50s – and early-60s – Anthony Vaccarello's Saint Laurent Fall 2020 collection possesses one prominent quality: functionality in creative silhouette.

Photography Chee Wei *Fashion Direction & Words* John Ng *Styling* Syazil Abd Rahim

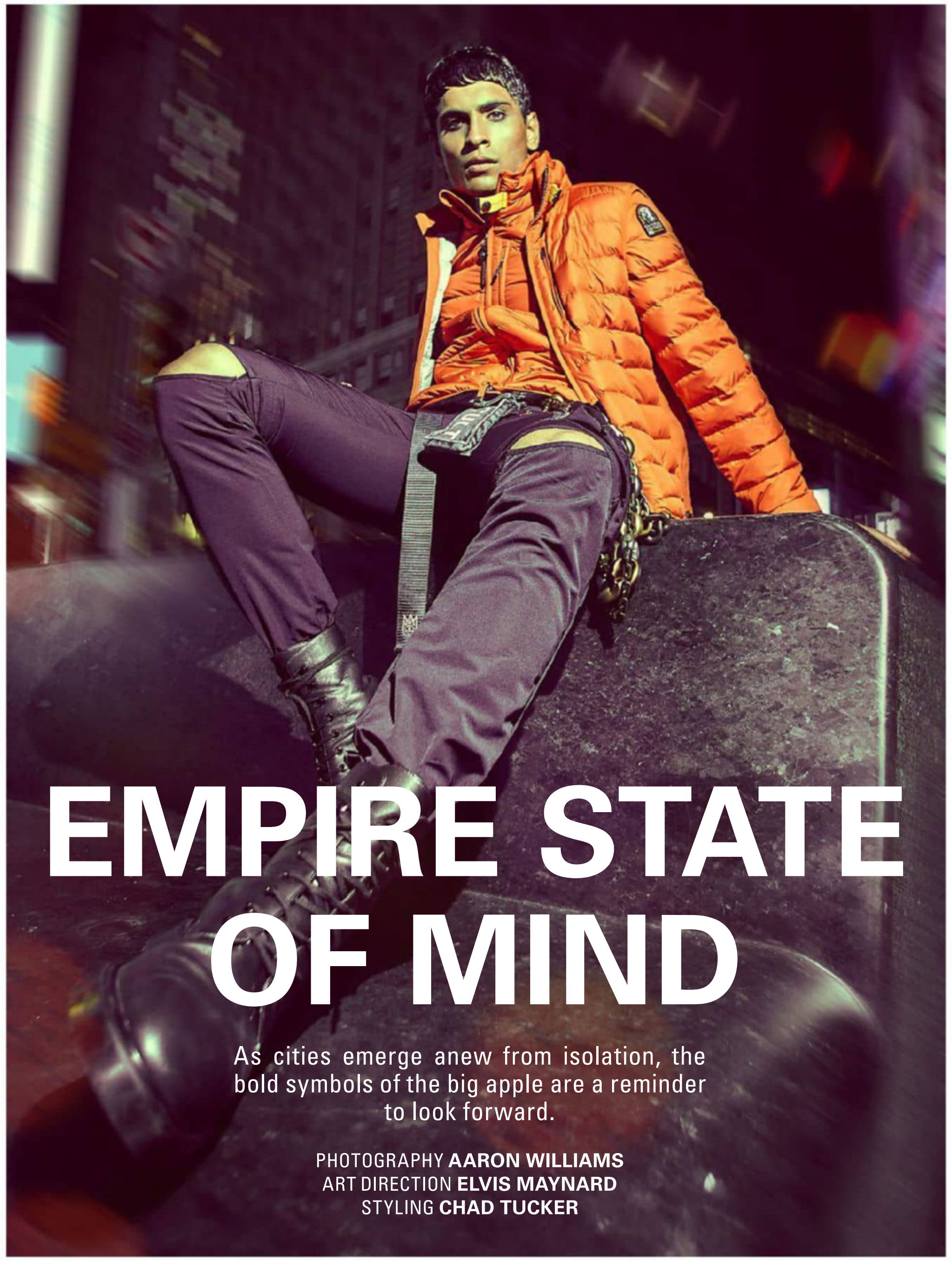
Triple-stripe shirt in shiny and matte silk,
pleated pants raised-stripe wool sable,
fedora hat in rabbit felt, James western
zipped boots in smooth leather

Caban jacket in wool, white cotton shirt, black denim jeans, Cole Chelsea boots in smooth leather



Cable-knit sweater in wool and mohair, straight-cut jeans in dirty winter blue denim, ribbed wool socks, army derbies in patent leather

Grooming Cat Yong *Makeup* Katarina Ohlsén (@katarinaohlsen)
Model Daniel F/Topboi Citizen



EMPIRE STATE OF MIND

As cities emerge anew from isolation, the bold symbols of the big apple are a reminder to look forward.

PHOTOGRAPHY **AARON WILLIAMS**
ART DIRECTION **ELVIS MAYNARD**
STYLING **CHAD TUCKER**

Parajumpers Nylon jacket, nylon vest; **Cult of Individuality** Jeans; **PONO by Joan Goodman** Metal chain; **Stuart Weitzman** Leather boots

Colmar Polyester jacket; **Katya Leonovich** Cotton tank top; **Cult of Individuality** Jeans; **PONO by Joan Goodman** Metal necklace

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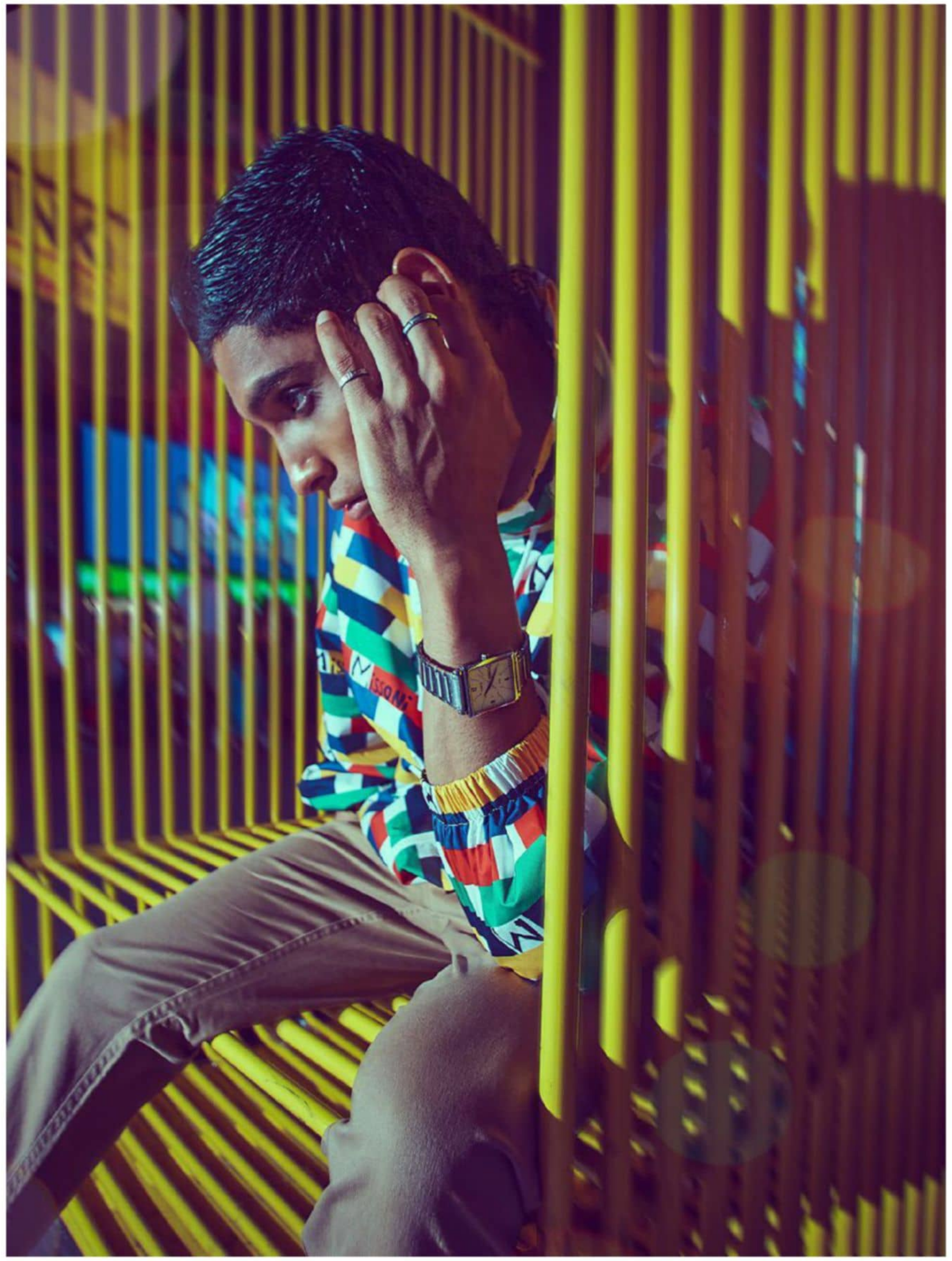
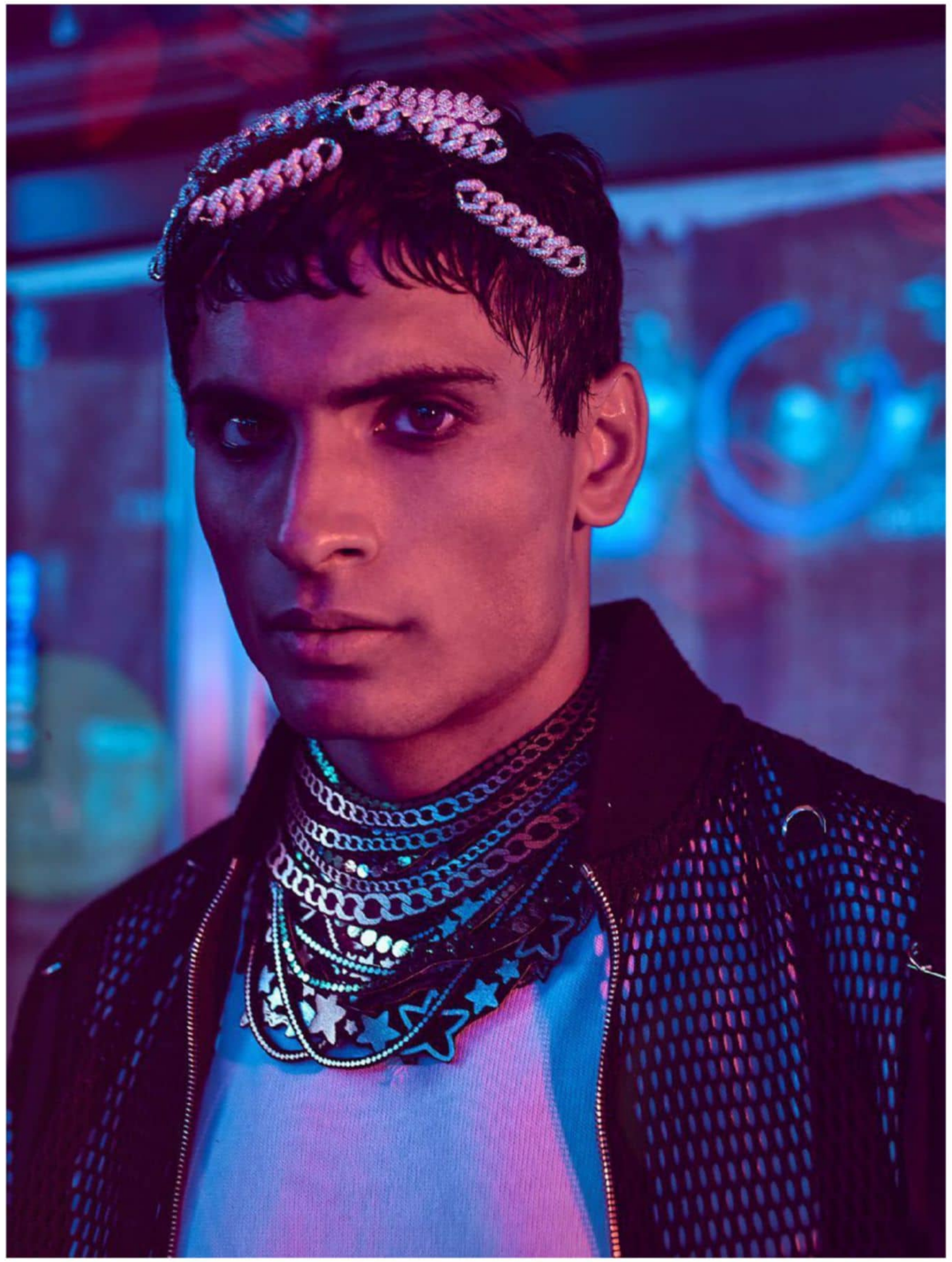
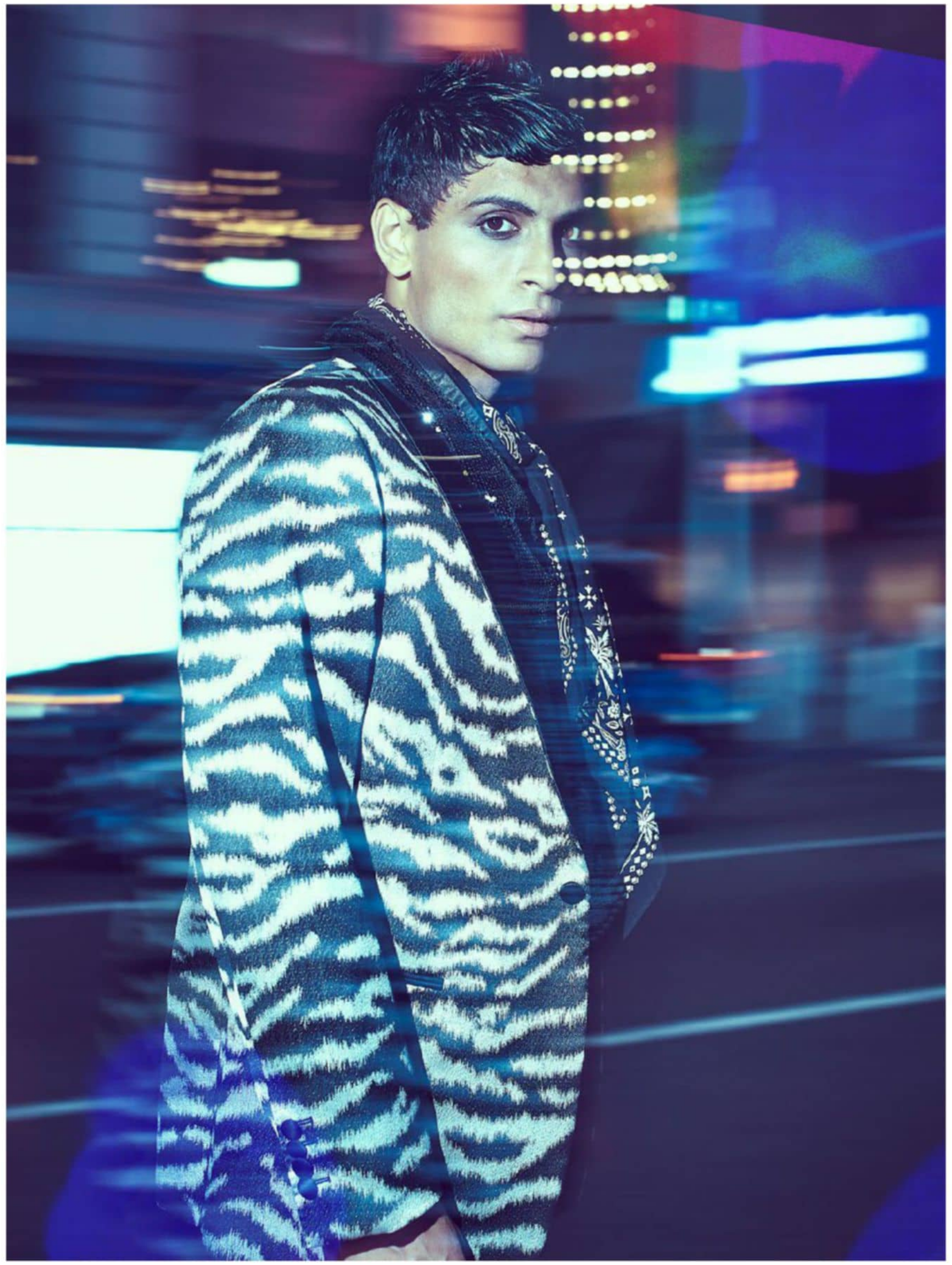


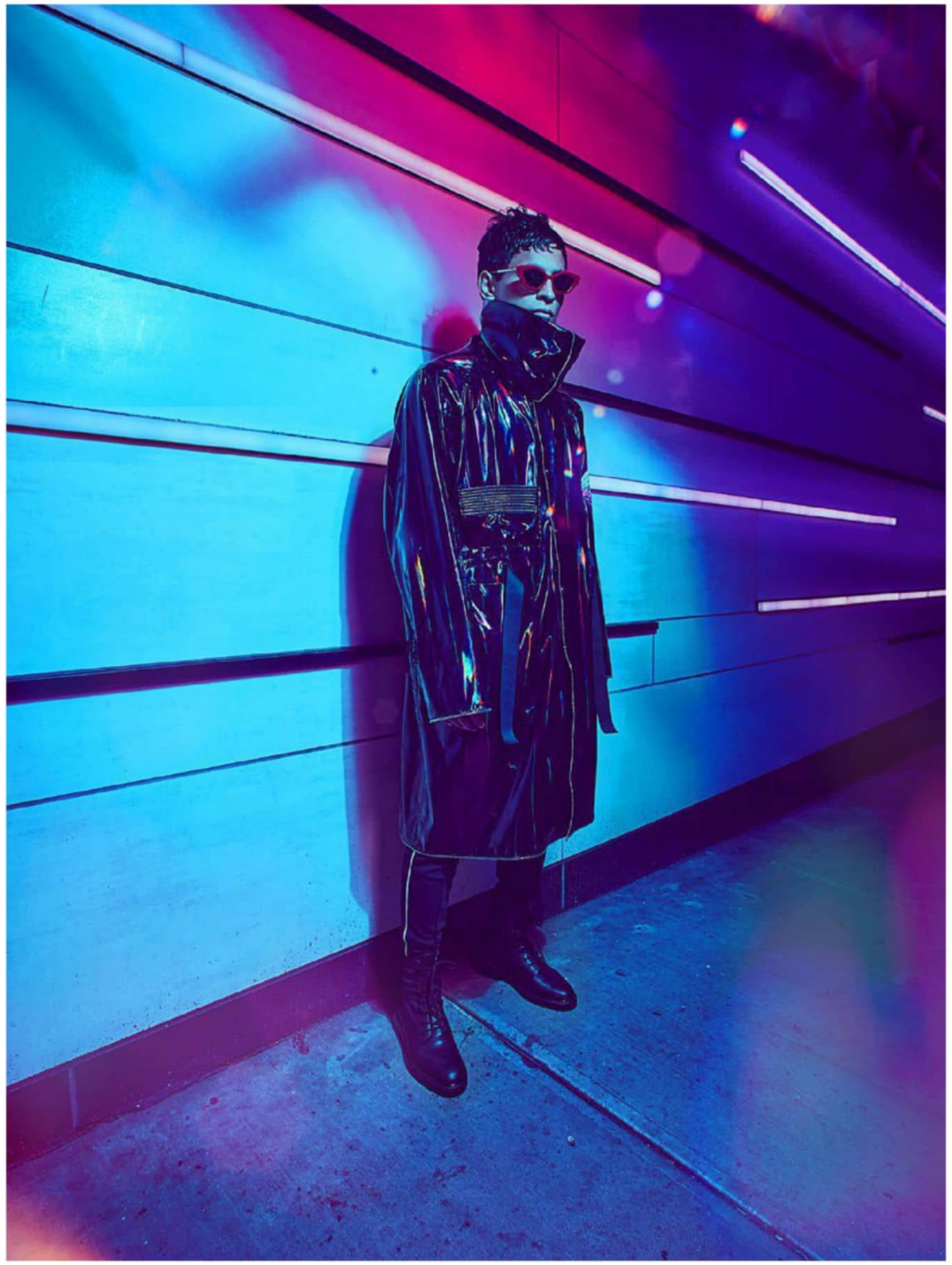
Save the Duck x Missoni Nylon jacket; **Colmar** Cotton pants;
Timex Metal watch



Manfredonia Polyester jacket; **Parajumpers** Cotton sweater;
Inclusive Jewelry Metal lapel pins, metal necklaces



Terry Vonranson Wool jacket; cotton bandana; **R13** Jeans; **Uncuffed Leather** Cotton bandana



Katya Leonovich Vinyl coat; **Zach Dillon** Polyester pants; **Mykita** Acetate sunglasses; **Stuart Weitzman** Leather boots

CULT
ZACH DILLON

Cult of Individuality Polyester jacket; **Zach Dillon** Polyester pants;
Barton Perreira Acetate sunglasses; **Stuart Weitzman** Leather boots

Terry Vonranson Wool jacket; cotton bandana; **R13** Jeans, leather sneakers; **Uncuffed** Leather Cotton bandana

Photography Assistant **Max Brown**
Grooming & Hair **Payton Holbrook**
Model **Hitesh Bisht** | **Muse Management**

SUBURBAN SPRAWL

THE MELANCHOLIC SPIRIT OF YOUTH IS FOUND ONCE AGAIN WITH THE SEASON'S NEW OFFERINGS.

PHOTOGRAPHY **BRENT CHUA**
STYLING **JUNGLE LIN**

(Left) Dunhill Wool jacket, silk tie;
Gucci Cotton shirt

(Right) Fendi Wool-blend jacket;
Louis Vuitton Cotton pants;
Moschino Leather lace-up boots

Sacai Polyester-blend jacket, polyester scarf

Ermenegildo Zegna XXX Wool-blend coat, wool jacket; **Dunhill** Cotton shirt

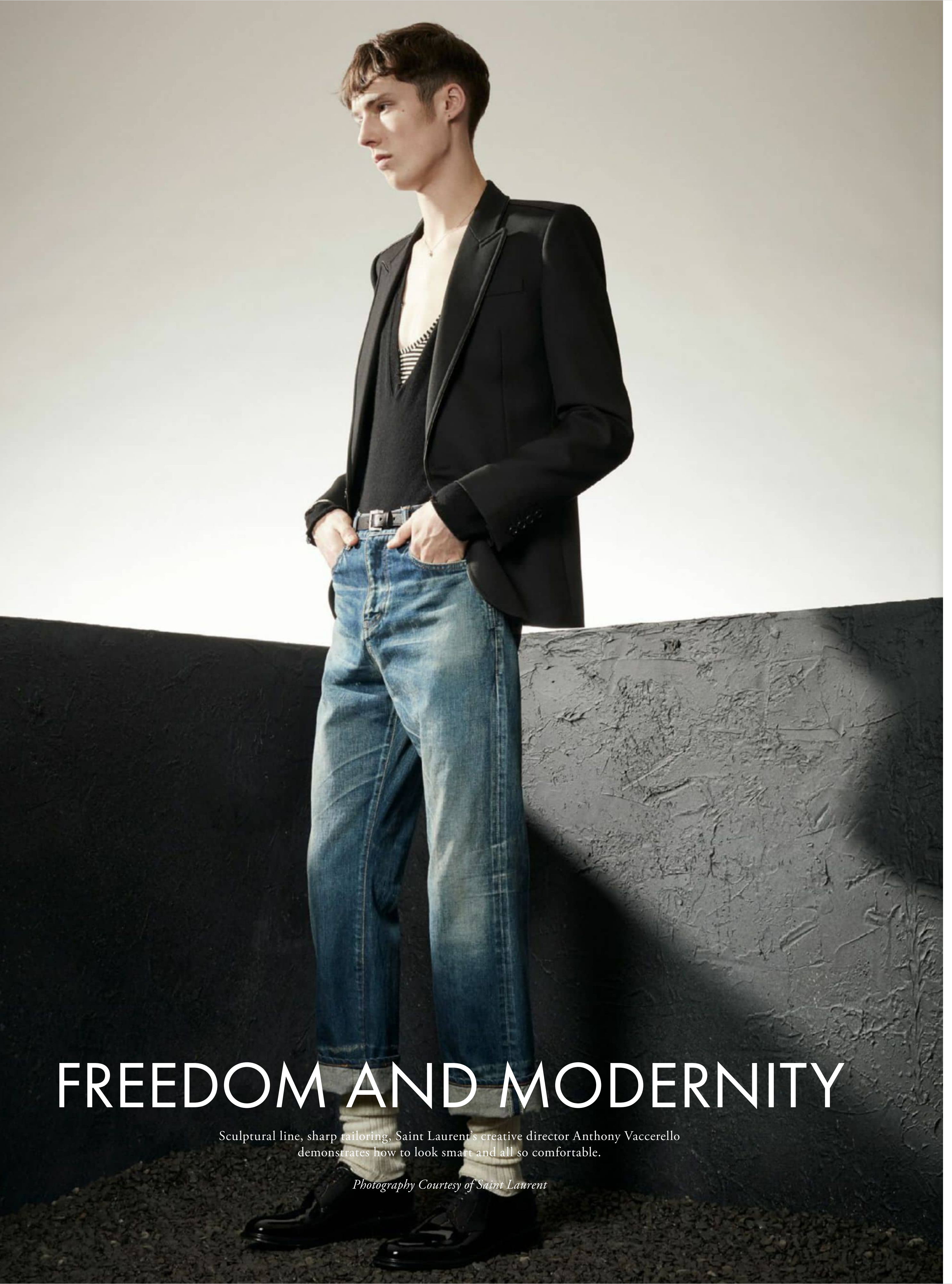
Moschino Leather and shearling coat, jeans, leather lace-up boots

Gucci Wool coat;
Louis Vuitton Polyester jacket,
leather sneakers; **Dunhill** Wool pants

Dunhill Wool jacket, silk tie;
Gucci Cotton shirt, cotton shorts;
Ermenegildo Zegna XXX Leather chelsea boots

Versace Cotton shirt; **Dunhill** Wool pants, silk tie

Grooming and Hair **Kento Utsubo**
Model **Alexis Chapparo | NEXT**



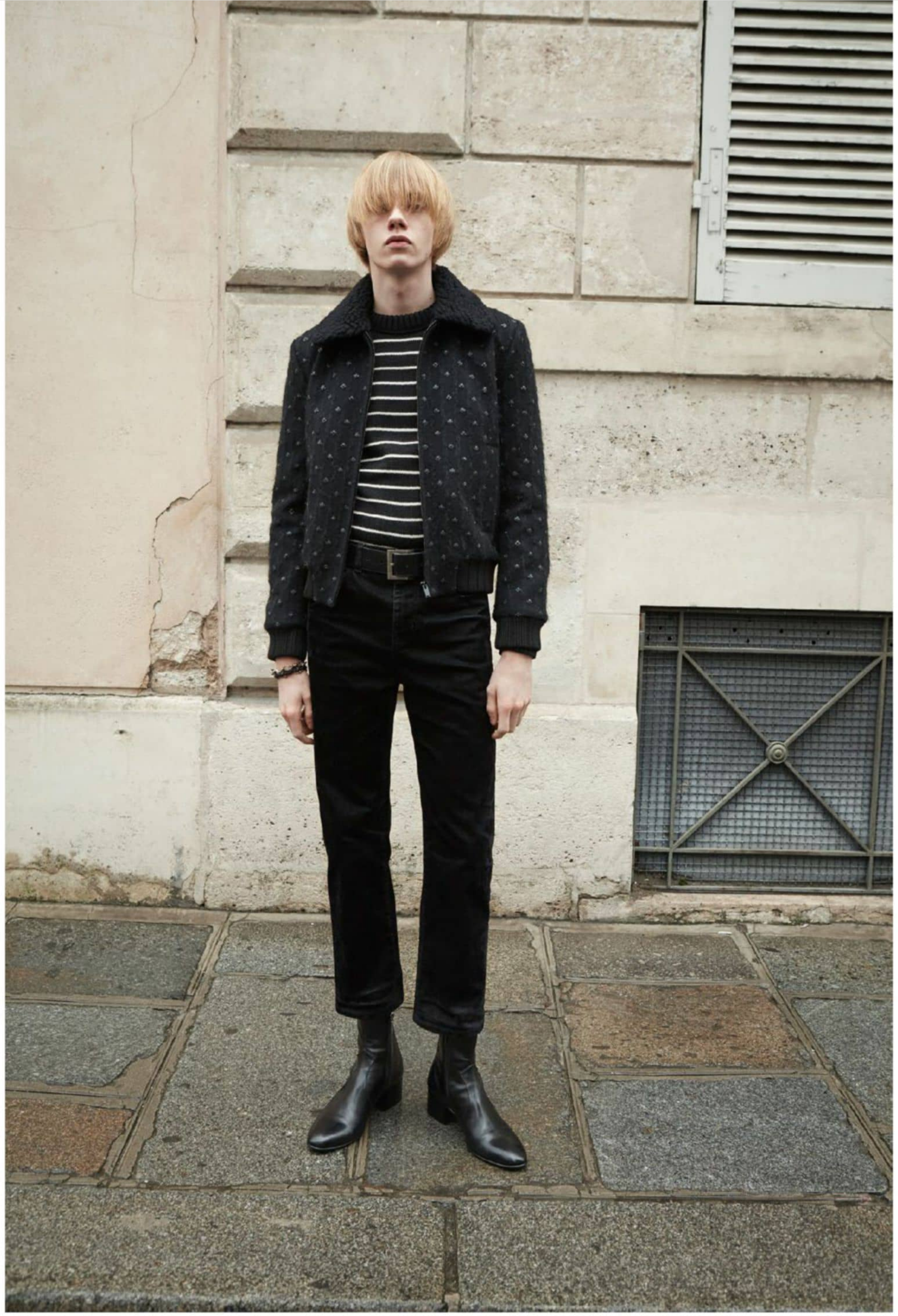
FREEDOM AND MODERNITY

Sculptural line, sharp tailoring, Saint Laurent's creative director Anthony Vaccerello demonstrates how to look smart and all so comfortable.

Photography Courtesy of Saint Laurent

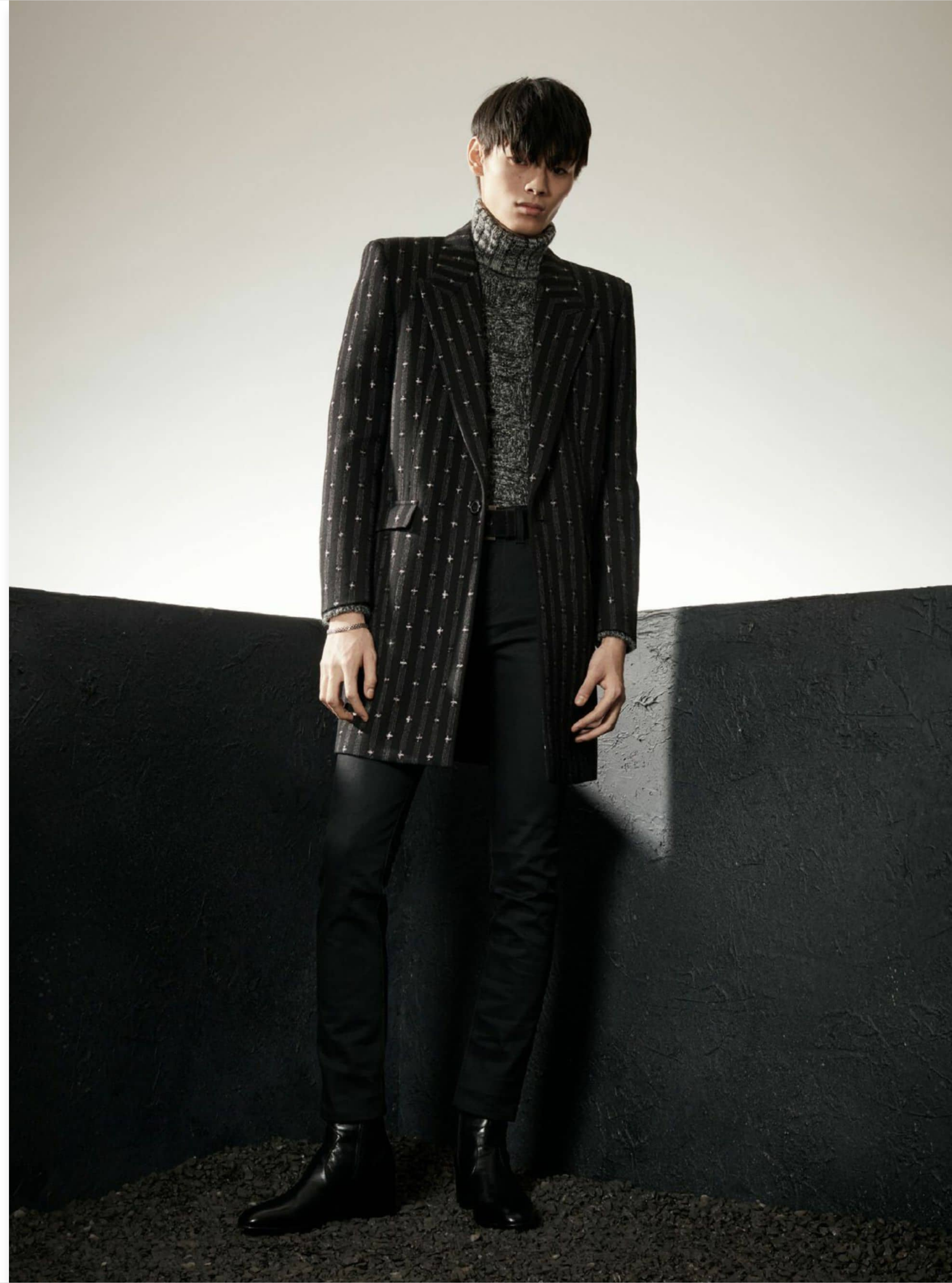
Leather shearling coat, cotton shirt, denim skinny pants, leather belt, metal bracelet, leather boots

(*Opposite page*) Twill jacket, cashmere pullover sweater, jersey tank top, denim high waist straight jeans, leather belt, metal bracelet, metal heart pendant, wool socks, leather derby shoes



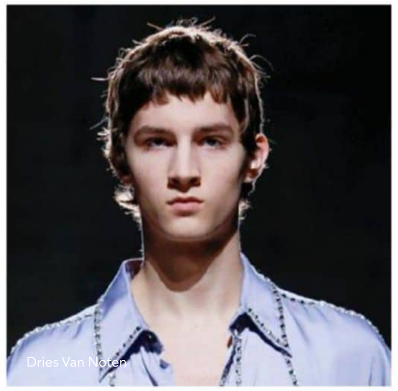
Light fur jacket, wool sweater, leather belt, velvet high waist jeans, metal chain bracelets, nappa/passementerie/metal bracelet knots, calf leather boots

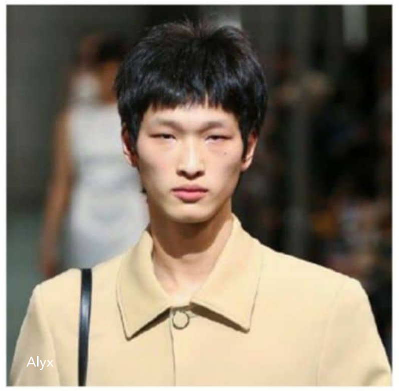
(*Next page*) Flannel overcoat, wool mohair sweater, denim skinny pants, leather belt, metal chain bracelet, calf leather shoes



Shearling duffle coat, twill military shirt, denim jeans, leather belt, wool socks, calf leather boots

(*Opposite page*) Matte and glossy shirt, wool high waist pants, metal/enamel pyramid cufflinks, metal pendant, metal chain bracelet, rabbit felt fedora hat, calf leather boots

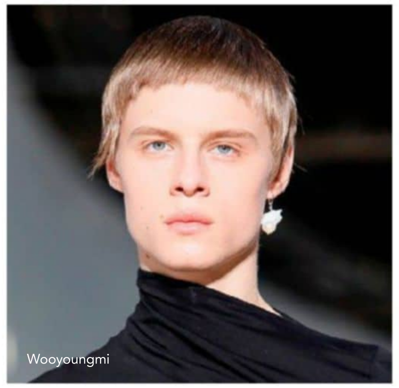

Dries Van Noten

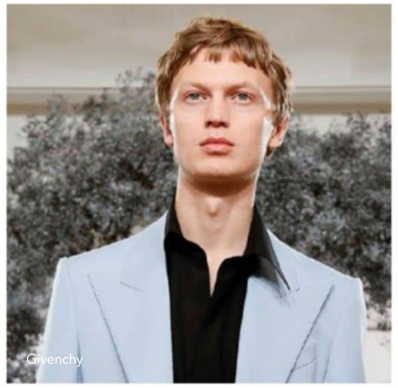

Alyx

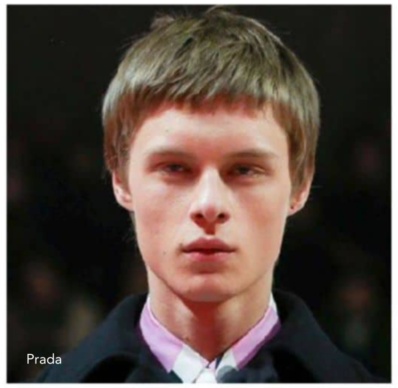
SUBTLE STATEMENTS

The Autumn/Winter 2020 runways across the major fashion capitals showcased some of the most daring grooming trends for men. Here, a closer look at the best hair and makeup styles.

By Nawaf Rahman

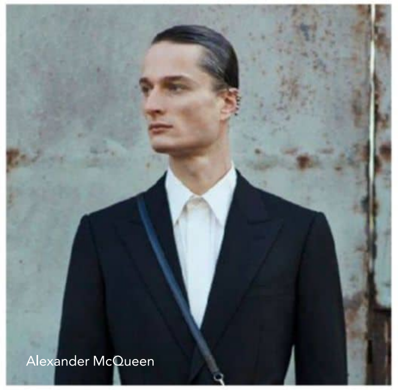

Wooyoungmi


Givenchy


Prada

THE MIA FARROW

An imperative look this season, the pixie cut was seen on the runways from New York to Paris. Led by Prada and Givenchy, the buzzwords here are texture and micro fridge, pulled together for a rebelliously relaxed and still statement-making mane. The great thing about this hairstyle is this is a versatile cut that can be styled differently for any occasion. Take the plunge and look to the retro icons like Mia Farrow for this but keep it modern with choppy layers to add volume. You also want to invest in a good pomade to keep it shiny and piece-y.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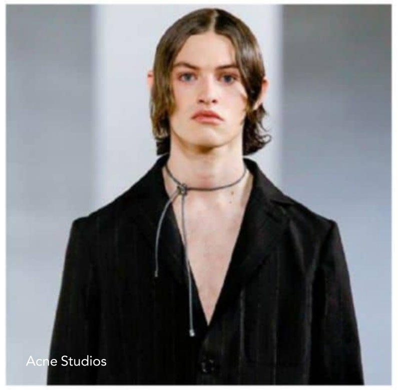
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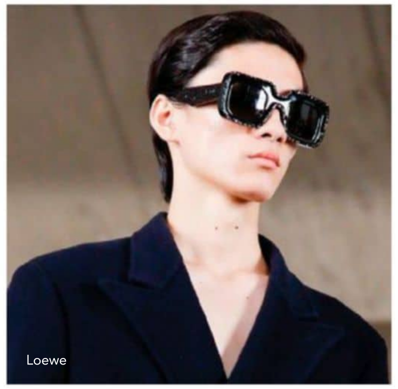
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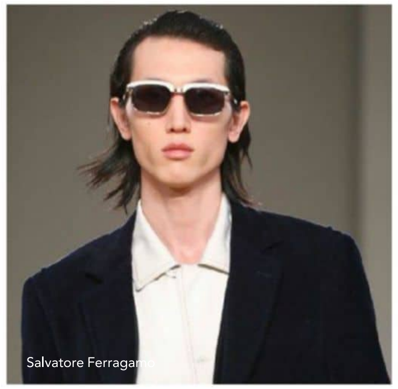
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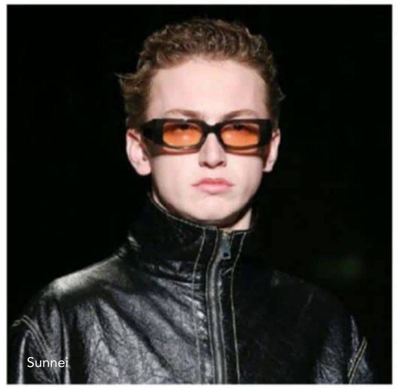
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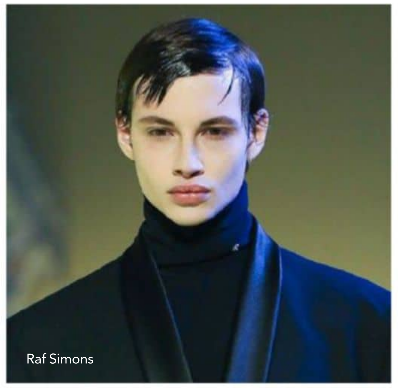
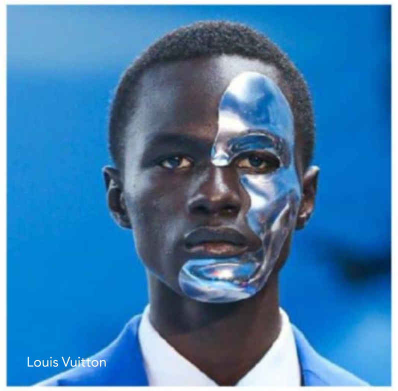
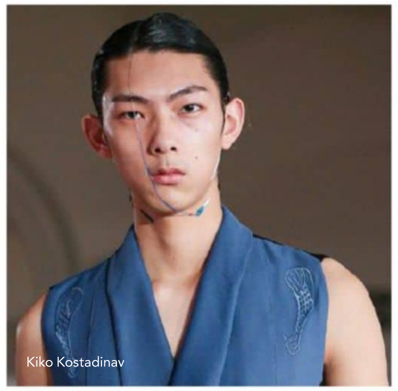

Raf Simons

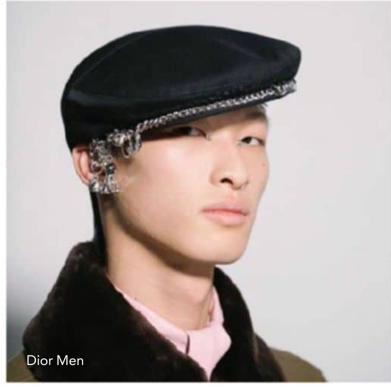
SLICK MOVE

The wet look has been the preference of du jour for a few seasons now – and it's going nowhere fast. The shiny, slicked strands were splashed across New York, London and Milan fashion weeks and the Paris runways were likewise soaked with ultra-smooth, gleaming hair. Wet comb-backs with glistening roots gave an undone appeal at Salvatore Ferragamo and Sunnie, while taut, polished styles secured neatly gave a sleek, sculptural finish at Alexander McQueen. Whether used to counteract haute couture, ethereal clothes, as seen at Loewe or playing into the general feel of sci-fi, à la Raf Simons, its efficiently cool and as long as there's no hair hanging in your face – you're now on trend. The only rule? More is more, so just stock up on hair gel.


Louis Vuitton

Astrid Andersen


Kiko Kostadinav

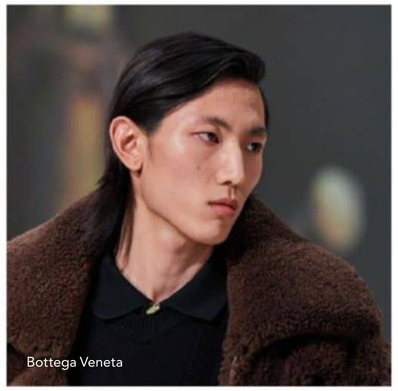

Dior Men

Charles Jeffrey Loverboy

Eastwood Danso

LET'S EMBELLISH

Not one for day-to-day, perhaps, but for occasion wear – from festivals to red carpets– the catwalks served some jaw-dropping inspirations for facial adornments. Eye embellishment, in particular, had a moment, with creative and image director of Christian Dior makeup, Peter Philips decorating models' inner corner of the eyes at Dior Men with subtle silver studs, while models walked the Louis Vuitton runway wearing holographic masks. Elsewhere, at Kiko Kostadinov, metallic string adorned the model's face while Walter Van Beirendonck took it up a notch by putting spikes on models' cheeks to complete his eccentric collection.


Bottega Veneta

dunhill

Gucci

Jacquemus

OAMC

Lanvin

LESS IS MORE

Clear skin, full brows, can't lose. Yep, you guessed it – flawless, pampered skin is firmly on the agenda for autumn/winter runways (when is it not?). When the eyes and lips were pared back this season, skin was highly polished as evidenced by models that walked down most of the shows across the four cities such as Jacquemus, Gucci and Bottega Veneta. At dunhill, make-up artist, Wendy Rowe focused on the skin prep with lots of hydrating products that meant she needed less make-up to achieve a beautiful glow. Proof that looking effortless fresh-faced is still the beauty (and wellness) holy grail. ■

FACE VALUE

A good moisturiser will do wonders for your face. Formulated to strengthen the skin's protective barrier against environmental aggressors such as the air pollution, sun and change in temperature, moisturisers are also capable of sealing in hydration for optimum skin health. Here, we rounded up the best players in the game.

Photography **Syazil Abd Rahim**
Words & Styling **Nawaf Rahman**

Tata Harper Hyaluronic Gel Moisturiser
Sisley Paris Black Rose Skin Infusion Cream

Peter Thomas Roth Water Drench Hyaluronic Cloud Cream

Sothys Detox Resurfacing Overnight Cream
Fresh Rose Deep Hydration Face Cream

Biossance Squalane + Omega Repair Cream

RANGE ROVER
RANGE ROVER
EVOQUE

SECOND TIME'S THE CHARM

The 2020 Land Rover Range Rover is better than it has ever been.

By Nawaf Rahman

Photos Range Rover

Sequels always have it tough since they are notorious for being almost always "not as good as" than the original. But when they are done right, they can take what made the original great become something that's even better, proving that lightning can, in fact, strike twice – in this case: the second-gen Range Rover Evoque. You see, the first Evoque from close to a decade ago was a blockbuster hit. On its launch, it set the sales charts on fire and changed Land Rover's image of making only alpha SUVs forever as it scooped hundreds of awards. And now, the Evoque is ready to evolve.

Putting the brand on the radar of style setters with Victoria Beckham becoming the poster girl for the car when it was first launched, the Evoque has always been a looker. For the 2020 edition, while it's certainly every bit an Evoque on the outside, the British manufacturer managed to refresh the model's visual by merging the sleek lines of the Velar onto Evogue's smaller frame while retaining the essence of its character. The muscular profile is enhanced by the rising beltline and the falling roofline, creating an assertive and dynamic stance. The compelling proportion which gives it an even greater presence are combined with a new sleek headlight design featuring sweeping indicators, flush deployable door handles and burnished copper details to reflect the brand's contemporary aesthetic language.

Inside, there is a fusion of sophisticated elegance and clean uncluttered surfaces. The brand's stacked duo of 10-inch touchscreen handle audio, navigation, Apple CarPlay and Android Auto integration, general phone tasks and vehicle behaviour settings. Eagle-eyed enthusiasts will notice that the wheelbase has been stretched by 21mm to help increase rear passenger space. The cabin feels rather plush, but we would have loved to get some more in cabin stowage especially around the gear lever. The boot is large and should suffice average outstation tours. Jumping on the sustainability bandwagon, the brand now offers an option of leather-like performance material or a Kvadrat interior, a wool blend and synthetic suede cloth that is made from 53 percent plastic bottles (per vehicle). The Evoque also boasts the new Eucalyptus textile.

If you're going to fork out over RM400,000 for a five-seat SUV, you're going to want it to perform well, too. And by hell does it. For a 1900kg machine, the 2.0-litre Ingenium turbocharged inline-four engine produces 200bhp of power and 320Nm of torque (pushing peak torque out from 1300 to 4500rpm), able to push this beast from 0–100km/h in just 8.5 seconds. The drive feels balanced and grounded while the 9-speed auto transmission is responsive, intelligent and seamless. It's also much more refined in terms of ride, handling and interior noise. With stiff competition from the likes of BMW X3, Audi Q3, Volvo XC40 and Jaguar E-Pace, they've strengthened and stiffened the body structure in key areas like suspension mounting points, so it soaks up bumps better. On the safety front, the 2020 Evoque comes standard with lots of driver-assistance features, like automatic emergency braking with pedestrian and cyclist detection, lane departure warning, lane-keeping assist and adaptive cruise control.

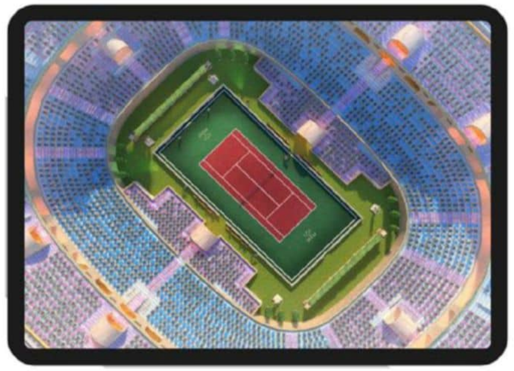
With some of them claiming to be as good as they are on paved road, truth is that many of them aren't. Being a Land Rover, it comes with a number of tricks up its sleeve. It can wade 23.6 inches of water and there are five driving modes for nearly any situation you're in, like driving over sand, grass or mud, thanks to its 8.3-inch of ground clearance and 25-degree approach angle. An auto mode from the Terrain Responses 2 system enables the Evoque to select the most appropriate torque delivery to suit the terrain.

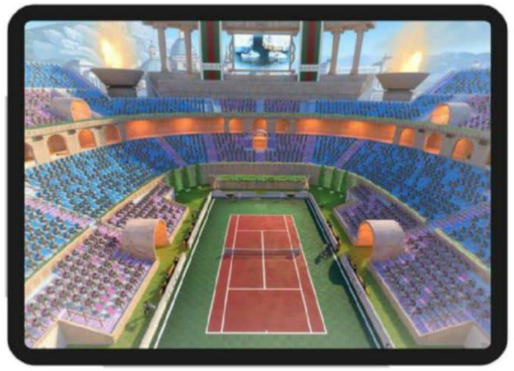
So, where does that leave us? Lovely to look at and nice to be in, this second-generation Range ticks all the right boxes. It's a bigger car than its compact dimensions would suggest, both in terms of practically and personality, with sleeker styling, improved tech and powertrain options. Land Rover have successfully brought the Evoque into a new era and it definitely stands head and shoulders above its segment rivals. ■

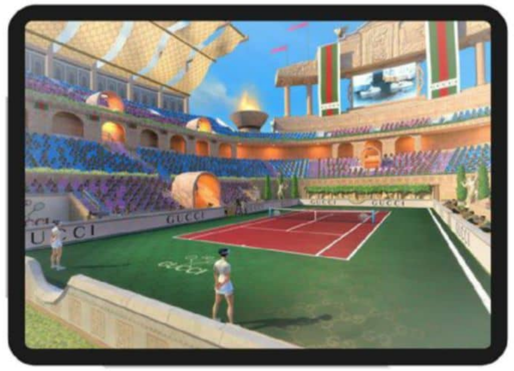
GOOD GAME

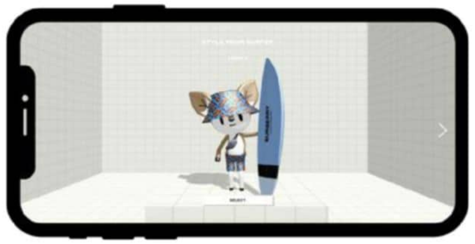
Gratifying growth of the digital world has given luxury fashion brands many never-thought-before inventions and one of them is online gaming.

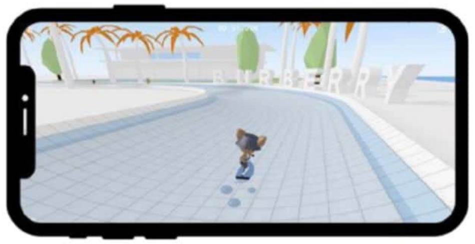
By Syazil Abd Rahim

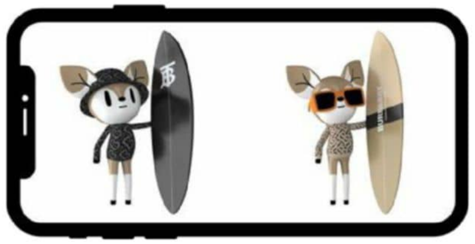


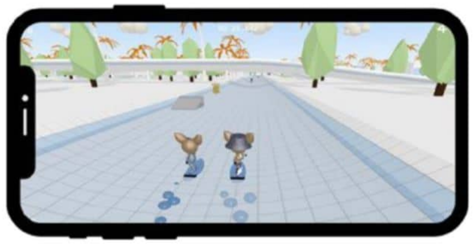












GUCCI X TENNIS CLASH

After releasing a duo of 8-bit arcade games to play on the Gucci Apps last year, the Milanese fashion label continues in the realm of mobile gaming industry with its recent partnership with the world's favourite mobile tennis game Tennis Clash. The collaboration combines the virtual and real world together where players can purchase Gucci's exclusive design wardrobe that mirror those on-screen from the Gucci online store. Some of the limited-edition items include Gucci-stamped headbands, monogrammed tracksuits and T-shirts emblazoned in the brand's double G logo inside a cherry. To top it all off, app developer Wildlife and the Italian house also created a new in-game tournament named Gucci Open of which players have the chance to battle it out with Gucci branded tennis string. Tennis Clash is by far one of the top-chart games on the Apple App Store and awarded as Google Play's Top 5 Competitive Games of 2019.

BURBERRY B SURF

In celebrating the launch of the TB Summer Monogram collection, Burberry taps into the world of mobile gaming and comes out with its third online game installation namely B Surf. The newly unveiled game marks as Burberry's first venture into video gaming with multiplayer access, allowing gamers to connect and compete with friends across the globe. The characters in the game take after the shape of a deer, characterised by the Bambi motif rolled out by creative director Riccardo Tisci – wearing pieces from Burberry's latest grabs and limited-edition TB surfboards. To gussy things up, the British fashion label offers a number of real-life prizes that can be won through the game including the exclusive monogrammed surfboard and TB printed bucket hats. Players even have the opportunity to unlock other digital rewards such as face filters and AR-themed characters.

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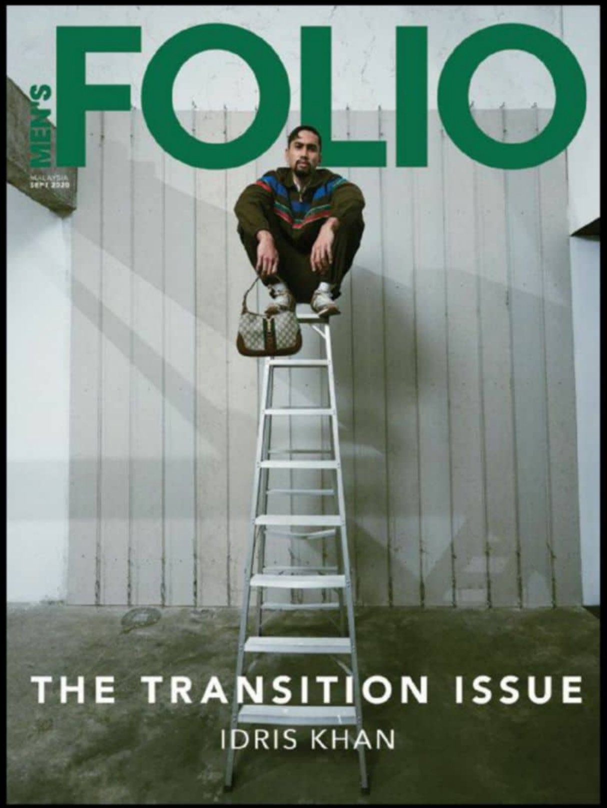

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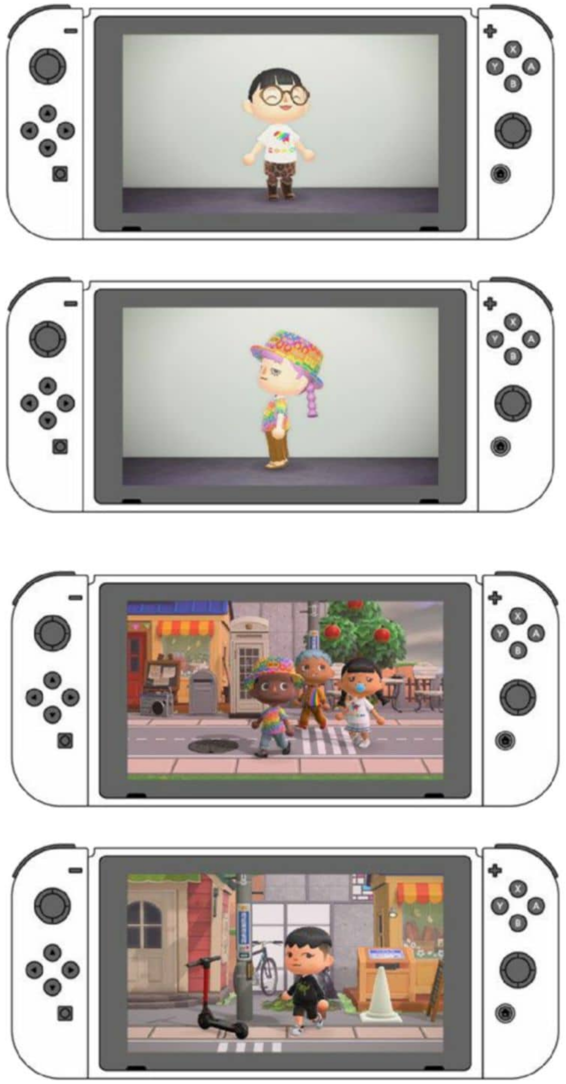

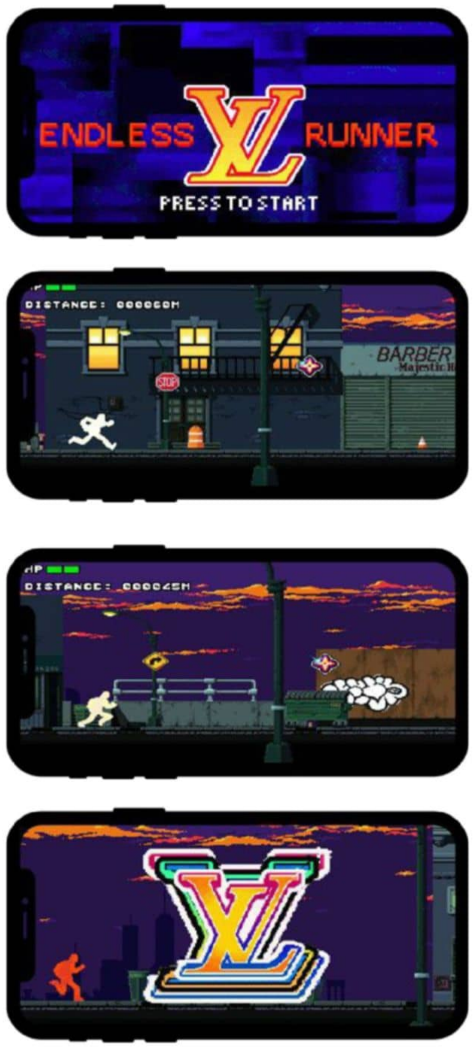

COACH X ANIMAL CROSSING: NEW HORIZONS

The social simulation game developed by Japanese company Nintendo is now having something of a moment. Released late March, the ACNH has proven to be a welcome distraction from the pandemic, with millions turning to the virtual world escape, even for a few fashion labels. To commemorate one of Coach's latest collections, the New York lifestyle and fashion house tap Nook Street Market to digitise some of the key pieces from the collection for the well-known online game. From the emblematic C logo motifs hats and T-shirts to the signature biker jacket to the famous dinosaur Rexy print sweater, every wardrobe can be worn by the avatars by keying in codes unique to each piece. Other brands like Valentino and Marc Jacobs have collaborated with creative visionary Kara Chung who has gained a following for her fashionable animal crossing avatars to create custom looks adapted from the brands' latest and archive collections.

LOUIS VUITTON ENDLESS RUNNER

It's no doubt that Virgil Abloh is not your usual creative director. Aptly driving his inventive influence into different lifestyle and fashion related facets, last year, he took his personal Instagram account to reveal Louis Vuitton's new retro 16-bit style video game Endless Runner. Choosing lo-fi as the aesthetic choice, the online game takes after Abloh's Autumn/Winter ready-to-wear collection for the Maison with vibrant Day-Glo colour codes like neon blue, tiger yellow and siren red for the graphic, as well as a motion backdrop that suggests the 1980s New York streetscape, similar to what has been presented during the runway show. The game's concept remains rather simple in that players just have to jump over obstacles such as cones, bins and phone boxes, and collect Louis-Vuitton themed tokens to increase their scores as well as health points. ■

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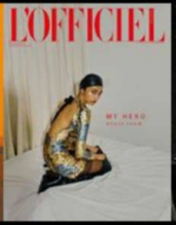
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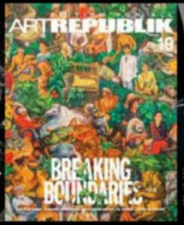
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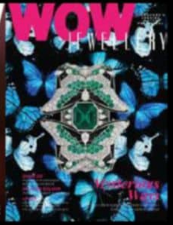
SINGAPORE

COUP DE GRÂCE

Cause I want it all / Or nothing at all / There's nowhere left to fall / When you reach the bottom / It's now or never. American pop-boyband, O-Town was singing about the zero-sum game when it came to romantic relationships but the chorus of their 2001 hit, All Or Nothing could be said to encapsulate the present cancel culture movement. A tidbit of offensive content could result in a loss of income, death threats and police reports being lodged – all through the omnipresent form of doxxing. The originators of the term – omnipresent – would have never imagined it being used to describe the art of cancellation via social media. Boomer parents have warned of the repercussions of ill-behaviour with "later police catch" (which amounted to mostly threats) while millennial parents would do so with "later someone Stomp you". Being "exposed" on social media is enough to stop any insert-career-aspiration (we are not falling into this trap) in its tracks because being infamous does not bring the dough home. Regardless, there is no grey area when it comes to social ills like racism and sexism but it sure gets hazy when the cancelled tries to climb out of the mare's nest. Justification or redemption? Let us call forth the social justice warriors!

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PRODUCT OF SCOTLAND
SUCCESS IS A BLEND
CHIVAS XV
BLENDED SCOTCH WHISKY

ENJOY OUR DRINKS RESPONSIBLY. **DON'T DRINK AND DRIVE.**